

# NEW YORK MIRROR

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## At the Theatres.



Next week the season of 1882 '83 will formally begin. Each succeeding Monday for a couple of months will be marked by the opening of one or more theatres. By October 16 all the places of amusement in town will be in full blast.

Commencing next Monday, Nat Goodwin and Edwin F. Thorne will begin an engagement at the Union Square Theatre in Henry Pettitt's melodrama, *The Black Flag*. This piece was a signal success last season at the Eighth Street Opera House in Philadelphia, and there does not seem to be much danger of its falling here. The name is ominous as are the sable banners that float on Broadway; but, then, what's in a name? The cast is a strong one, and the six cartloads of scenery that were driven up to the stage door on Tuesday morning were full of promise. There will be a big gathering at the Square Monday.

Duff's Theatre reopened last week with *The Passing Regiment*. The title is now a misnomer; a past participle should certainly be substituted for the present one, which is deceiving. The inside of Duff's has been ripped out during the vacation; but we have not heard of the floors being strengthened, the exits widened, or the tinder cleared away from under the auditorium. Is a gilt edged "Rookery" preferable to the kind with which we have been familiar?

The last two months of Esmeralda are announced. Its successor has not been decided upon, nor shall we know the result of the friendly rivalry between Bronson Howard and Fred Marsden until after September 1. The lucky author will see his play produced on the night of October 11.

On Monday night Niblo's Garden reopens after renovations of the most radical character. The frescoers have beautified the auditorium to such an extent that it will scarcely be recognized by habitués of the house. Youth has been selected by Messrs. Poole and Gilmore to inaugurate the rejuvenated Niblo's, and a capital cast will be employed to render the exciting melodrama. All the original scenery and dresses first used at Wallack's are promised. Mr. Beeve, the treasurer, who has been so long and so favorably identified with Mr. Gilmore's management, will continue, of course, to look after his department in the front of house.

The Rankins opened the Windsor Theatre Monday night in their mutilated edition of Joaquin Miller's *Danites*. As all that Mr. Rankin has substituted in places for Mr. Miller's text is unskillful, we think the press ought to allude to the interpolations in order to protect Mr. Miller's literary reputation. It is bad enough sometimes that the author should be at the mercy of the actor; it is worse when the author's shoulders are made to carry the burden of the actor's havoc with his MS. Mr. Rankin's performance of Sandy does not vary. It is a good, healthy piece of acting, which does one good to see—once. The Parson has been dispensed with, and the drama loses interest in consequence. Billy Piper and Nancy receive excellent treatment from Kitty Blanchard (Mrs. Rankin), who has grown too round and rosy, however, to evoke much sympathy in her expression of the camp girl's woes. Messrs. Holland, Boyd and Mortimer were acceptable enough in their roles, and Cora Tanner and Rose Snyder were quite worthy of commendation. The piece was well mounted, and appeared to give pleasure to a large audience. The walls of the Windsor are strong enough now to withstand any amount of bombardment from the Building Department. The theatre is as safe in points of strength and rapidity of exit as any in the city. Manager Murtha shares these good qualities, too, as unauthorized deadheads will discover before long.

The Park will open Sept. 4 with Maggie Mitchell in a new play called *Elsa*.

## Booking Attractions.

Not the smallest item of inconvenience connected with the combination system is the endless mental anxiety which the manager experiences who wishes to "book" his attraction over the country in such a way as to avoid long jumps, which eat up his profits

in railway fares and wear out the physical powers of his company.

In the first place, the large cities are over-run with applications for time.

Every manager of a first class city theatre has more attractions ready to jump in and fill his time than he could possibly accommodate were his season twice as long. It then rests with him to crowd out those he doesn't want and crowd in those he does.

In the meanwhile a great number of well-known American stars, who heretofore have had no difficulty in filling their time in cities, are compelled to take to the one night towns. Last week the writer overheard a conversation between the manager of a well known str actor and the management of a Chicago theatre.

The star manager in his most persuasive voice was urging his attraction upon the local Cerberus.

The local Cerberus made answer:

"It is absolutely impossible to give you that date until I hear from a party for whom I've promised to hold it."

"Well, what have you open in the month later?"

"Every week is filled except one, and that I've promised."

Then in hopeless frenzy the router exclaimed:

"Have you any time open in 1887? I'm d— if I don't get in ahead of the foreigners some time!"

The Cerberus hadn't had his '87 date books printed yet, and he couldn't tell what his open dates were.

It is a thrilling geometrical problem for the average routing agent to book his attractions from Fluteville to Bungtown and from Bungtown to Coppersburg without doubling the road. Men turn grey in a night over the struggle. Able-bodied, apparently sound minded, citizens go to bed planning their next season's work, and wake up in the morning finding themselves mumbling impossible towns that are not down on the maps, and lamenting that they can't get their attractions in on the desired date. And as for the towns that are not down on the map, it is not an unusual thing to find that these very towns prove to be more hospitable than the others. For the reason that they are not "showed to death." There are so many combinations that no town of two thousand inhabitants escapes two or three a week. In former days one a month was considered a startling plenty. This liberality of "combinations" makes the Flutevillians and Coppersburgers fastidious, and now nothing short of the best advertised or best known attractions can catch the nimble sixpence in these critical hamlets. The man who owns or leases the show place, usually called the "Opera House," has the best of the bargain altogether. With expenses so small that he doesn't need to keep books, he shares with attractions that have all the expense. And after the attraction has played there and lost, he counts his gains, chuckles and exclaims, "Next!" and the next trots in as blithely and merrily as though it never gave a second thought to the railway fares into the next town. The Madison Square Theatre has got the system down to a fine point. They slice the United States up into so many sections, and then slice these sections up into so many districts, and each district has its own Madison Square company. The villagers expect it regularly as they do the man with the wagon and the bell who serves them with mutton. And wherever there's a barn, a cow and a small boy, you are sure to see a dazzling show bill, announcing the advent of Hazel Kirke and the Madison Square company. But even Dan Frohman has to take several years ahead to get the towns in the order he wants them. If, for instance, he were to play Fluteville before Coppersburg going East, when Coppersburg, lying West, should come before Fluteville, it would so discomfort Mr. Mallory as to unfit him for work for a week. They have as many agents employed as they have actors. There's an advance man-in-chief who precedes the advance man No. 2, who is in advance of the advance man who goes ahead of the company, and if there's a wedding or a cock fight or a prayer meeting in any of the towns on the night that Hazel Kirke is booked, the fatal news is telegraphed all along the advance line, and Dan Frohman, quivering to the core in his office at the Madison Square Theatre, immediately changes the date.

Any man who thinks this an easy occupation had better note the unhappy, bilious look of the once-genial manager. There are no more joys for him. His life is broad based on a railway-guide and encompassed by the inviolate date-book. The only gleam of happiness that comes to him is when one of his advance advance men discovers a new town that is not drawn on the map and telegraphs that he has planted the Hazel Kirke banner there. Then he beams and jots the record down in a book labelled "New Territory."

Some time the collapse must come. This combination system can't go on forever. There are not towns enough in the country. New opera houses will have to be built to accommodate all the attractions. Then there will be more opera houses in the towns than there are stores, and by and bye there will be more actors in the troupes than there will be citizens in the villages.

Then there will be trouble. In the meanwhile the agents are cutting each other's throats in a mad endeavor to give Fluteville the most brilliant dramatic season it has ever had.

## The Musical Mirror.



On Monday a large audience was present at the Bijou, expectantly looking for the new libretto of *The Snake Charmer*. We do not see where it comes in. Selina Dolario is charming as Prince Mignapour. Lily Post makes a very pretty Snake Charmer, and, although we do not wish to insult her intellect by telling her that she equals Lillian Russell in the part, because there is a lithe sinuosity and a languorous grace about the Russell that the bright, girlish style of Lily Post is utterly opposed to. Still, she is very pleasing and sings well, bating a slight inclination to get sharp—due, we fancy, to nervousness and anxiety. Mr. Gaston is dry and quaint as Nicabor. Greensfelder is lively and active as usual, and sings flat as usual also. The chorus is good, and Miss Guthrie, who was, beyond a doubt, the best Lady Angela in Patience that ever appeared among us, was somewhat over-weighted as the Princess, and consequently did not do herself justice. Nevertheless, the girl is full of talent, and will master the part in time we do not doubt. For a Summer season we do not so much object to the variety features introduced during the performance; but we should not tolerate such innovations in a regular opera season, where they would be utterly out of place. On Monday night, when the heat was something stifling, the house was crammed, which speaks well for the popularity of the opera, the artists and the theatre.

The little boy who plays the part of Grosvenor in the nursery edition of *Patience*, now running at Wallack's Theatre, is as pretty as a pink, as graceful as a lily, and as musical as a bunch of maybells tinkling in the morning breeze. Were all children as clever as he, we could endure the sight of a play through a concave lens and a hearing through a telephone—which is about what a children's performance amounts to. As the others, however, are by no means on a level with this youngster in point of ability, we are free to confess that we cannot see where the advantage of playing a piece with children, instead of grown up folk, comes in. The drilling is very perfect, the parrotting admirable, the costumes very effective and the acting not bad taken from an outside view; for of the inner meanings of this most ingenious and incisive satire the little ones know nothing, as indeed how could they be expected to do? However, although Bunthorne is merely grotesque, *Patience* pert, Lady Jane pretentious, and Angela stagey to a great degree in one so young, we could endure it were it not for the topsy turviness of the harmony upset by the diapason of the voices being all one instead of four, and the badness of the orchestral accompaniment, which is simply inexcusable. The conductor does not know the proper *tempo* in which to take the various movements and the transpositions necessitated by the limited range of the voices, are most unartistically made and badly executed. Sixteenthly, and to conclude, the opera is too difficult for children to attempt. Pinafore we grant, *Patience* we deny.

The Merry War carries on its second campaign at the Alcazar triumphantly. The military ballet is an appropriate and agreeable feature. Were the Egyptian affairs half as well managed, Arabi Pasha would be given his quietus in no time at all. The Alcazar is doing well—for the nonce. Grim visaged war has smoothed his wrinkled front, and now, instead of mounting barbed steeds to fright the souls of fearful adversaries, he capers nimbly in a concert hall—to the lascivious tinklings of—sackbut psaltry and all kinds of music. We believe there was an attempt on the part of the enemy to seize the arms, uniforms and munitions as contraband of war; but the sortie failed, and the army still retains its—bag and baggage, drums and colors in triumph. Saturday night *The Mascot* will be substituted.

We had the inestimable gratification of hearing Mr. Pattison, the pianist, play the grand fugue in A minor with prelude *Fantasia* and *Arpeggio*, lately—and we never had a greater musical treat. Mr. Pattison's touch is as distinct and articulate as crystallized dewdrops, and his individualizing of the subjects, as they revolved in concerted round, was masterly; while his exquisite rendering of the "ad libitum" prelude showed the true feeling of a poet musician. How different from the tin pots, tin pans of the style lately come into vogue, in which the piano, poor wretch! is made to sound like the confused rattling of kitchen utensils gone wrong.

Gye and Mapleson have hit on the right idea in joining to run both London and New

York in operatic harness. Neither city can make Italian opera on a really grand scale pay, in a commercial sense, owing to the want of Government support; but we doubt not that the two cities, judiciously managed, may enable the impresario to make both ends meet, and leave an inch or two for coming up, as sailors say. That is always providing that Gye and Mapleson don't use their monopoly for the purpose of humbug, or that they don't squabble over the prey.

## Jeffreys-Lewis' Manager.

"Splendid! splendid! never better in my life."

It was a pleasant evening in the early part of the week, and Frank Goodwin was enjoying his cigar with easy dignity in front of the Union Square Hotel, when one of Our Own invaded the quiet of his guileless musings with the customary question, which the above response fits. Emphasizing the statement with a jaunty toss of his head and a twist of his glossy mustache, the "nephew of his uncle" continued:

"Sit down; sit down. It's nice and cool here. I've just got through a lot of work to day, filling up the last of my time for *La Belle Russe*, and I feel like taking it easy."

"Prospects?"

"Generally speaking—great! Everything indicates a year of great prosperity—in the South and West particularly. The cotton, corn, wheat, etc., crops are big, and things will be lively. The promise of the wheat yield has already broken the corner in that staple article, and the harvest will throw stacks of money into circulation. See?"

Our Own looked as wise as a coroner at an autopsy as he said: "You think the theatres will reap some of the profits?"

"Certainly," continued the manager. "The theatre is a sort of public pulse, and is strong or weak according to the condition of the general pocket."

"And the strength of the attraction?"

"Of course."

"You think *La Belle* will draw a share of this general prosperity to itself?"

"I am sure of it. If I were not I would never have had the trouble ever it that I have had, nor would I have invested so much money in it. I read the manuscript over a year ago and have had the utmost faith in it ever since. I have obtained the absolute ownership of the play, and have secured a New York indorsement of it with Wallack's company, and have engaged an equally strong company to present it on the road."

"Does *Belasco* go with you?"

"No. He is coming East; but not in relation to *La Belle Russe*. He has several other plays in process of preparation, and I am now negotiating for the production of a masterpiece of melodrama by him."

"When do you begin your season?"

"At the Arch Street Theatre, Philadelphia, September 18, for one week; thence through the principal cities of the South and West. My time is nearly all filled in large cities."

"Is your company all engaged?"

"Oh, yes! long ago. The principal people are: J. Newton Gotthold, Walter Dennis, Robert Hudson, Mary E. Hill and Madge Butler."

"Miss Lewis was the original of the role; wasn't she?"

"Yes. And she made a big hit in the part in 'Frisco, and in fact was the cause of the great success of the piece."

"She's gone to Europe for a wardrobe, eh?"

"Not exactly. She is in Europe, and is having some elegant dresses made by Worth for the part. Her main reasons for going abroad were that she wanted to see her father, who is a well known artist in London, and whom she has not seen in years, and to get the benefit of rest and recuperation before beginning a hard season's work. I received a letter from her the other day. She had just returned from Paris and Berlin. She was delighted with her trip; but is anxious for the 1st of September, when she will be in New York again. She saw *Taken from Life* and *Romany Rye*, and is delighted with them. Says *La Belle Russe* was produced in a provincial theatre a few weeks ago, and was highly praised by the entire press of the place."

## The Black Flag.

"Says the Captain of the Rover to his lolly crew. Up with the Black Flag—down with the blue."

And the captain of the Rover seems to be rampant in the streets at the present writing. Black flags meet the eye at every turn, and "affright the Isle from its propriety." We know that a yellow flag means Quarantine, a white flag means Truce, a red flag means Auction; but what does a black flag mean? Clearly, piracy—there can be no other interpretation of this emblem.

Now, inasmuch as the murky ensign is most to be observed in the neighborhood of theatres and barrooms, we are led to the conclusion that the piracy is to be dramatical—not literal. We have heard of pirating plays many a time and oft; indeed, it is a favorite amusement of the American and British dramatist, who, for the most part, live parasitically on other people's brains; but we never before saw the aforesaid piracy so courageously advertised and put forth in public. But halt!—we have an idea. The Black Flag is also the signal hoisted to announce to the gaping world that a convict has broken his

fetters and escaped the grasp of the law; perhaps that is the meaning of this sudden unfolding of darkness over the land. Who has escaped? Are we to be inflicted with a wild play thief let loose, in addition to those who swarm like seven year locusts over the land. Heaven forbid! Have we not enough of them? Could we not fill our pages with the list were we not afraid of losing their advertisements, and so, being ruined and broke up utterly? The plain and evident fact is, that some one of the *Herald's* pursuivants, incited by Bob Morris' success in Shipmates, has broken jail and is roving on his own hook, which cannot be permitted. Hunt him down by all means; we don't want him; the woods are full of 'em. Catch him! O Manhattan King-at-Arms! catch him and keep him close. Put him on space-work till his spirit is broke by reason of too much padding—till his hand have lost its cunning and his brains become soft like unto mush.

But a little bird sings in our ear that the terrible black flag is but the pictorial advertisement of a play, presumably not pirated. If this be so it is an ominous emblem. However, as the Good wins by uprightness, the Thorn pricks only when meddled with incautiously, and the ship Weathers by good steering, so the Black Flag, well displayed, may flaunt gayly, maugre its dismal hue.

## Evidently a Rank Injustice.

A good-looking young man, named Harry Mainhall, called at *The Mirror* office Tuesday morning and related a story, which, if true in every particular, reflects greatly to the discredit of two well known professionals, Kate Claxton and her husband, Charles Stevenson. Mr. Mainhall professed to be able to substantiate every essential of his story. His manner seemed frank and truthful, and he manifested no disposition of animus, except in so far as keenly feeling the injustice to which he has apparently been subjected.

"I have been on the stage for ten years," said he in beginning. "For the past three years I've been a member of James A. Herne's company, playing the juvenile part in *Hearts of Oak*. On August 3 I made an engagement to travel with Kate Claxton, in Spies and Smart's agency, through one Phillips, stage manager of Miss Claxton's company. I was engaged to play the Chevalier, in the *Two Orphans*, and the juvenile character in *The Double Marriage*. On Thursday last we rehearsed at the Park Theatre, Brooklyn. I went through the part of the Chevalier without a book. Next day, in the same place, *The Double Marriage* was rehearsed. I hadn't seen the piece. It was a reading rehearsal for me. I walked through the piece with my part in my hand. Mr. Stevenson tendered some suggestions in regard to business, which I immediately adopted.

"Then I purchased some additions to my wardrobe, involving an outlay of one hundred dollars. At the second rehearsal Mr. Stevenson passed no unfavorable comment on my bearing or appearance. On Friday I received a notification to prepare for departure on the Fall River boat Sunday night, en route to St. John, by way of Boston. We were to open at St. John tomorrow (Wednesday) night.

"I got everything in readiness for the trip. At six o'clock Saturday night I received a message from Mr. Hardy, of the Claxton company."

"Who is Hardy?"

"I believe he is—or was—the property man. Here is Mr. Hardy's missive." Mr. Mitchell showed the following note scrawled on a telegraph blank with a purple pencil: MR. MAINHALL:

I am ordered by Miss Claxton to say that she is not satisfied with your size or appearance and that she has filled your place.

HARDY.

"I at once went to interview Mr. Hardy," continued Mainhall, resuming his narrative, "intending to find out Miss Claxton's whereabouts and obtain an understanding of the matter from her. Hardy had gone out of town. At Miss Claxton's residence I was told the lady had left sometime during Saturday afternoon—one day before I supposed she or the company were to start."

"Have you got a contract properly drafted and signed?"

"No contract further than a verbal one, which was made in the presence of Mr. Spies. He will substantiate it, if necessary."

"Did you not know that this was an irregular mode of making an engagement?"

"Yes, but Phillips promised to send the contracts for me to affix my signature."

"What action, if any, do you propose to take?"

"About that I have positively nothing to say. I feel that I have been treated unprofessionally and that the conduct of the party was outrageous."

The three points greatly in Mainhall's favor summed up are briefly these: First, Mr. Stevenson did not see him rehearse in the *Two Orphans* when he was letter perfect, and consequently was scarcely a fit judge of the actor's ability or lack of it; second, he invested one hundred dollars on the strength of the engagement, which sum he certainly has a right to demand in the form of indemnity from those for whom he paid it out; and third, an actor who has given satisfaction to so stern a disciplinarian as James A. Herne for three successive seasons, must know something about his business.



## Fanny Davenport in London.

LONDON, August 4, 1882.

DEAR MIRROR:—Better late than never, eh? According to solemn promise, I send you a letter on things theatrical in London as they have impressed the undersigned.

Let me first speak of what I consider the finest production of modern times—Romeo and Juliet, at the Lyceum. When I assure you the audiences sit the play out without once leaving their seats, you may judge how magnificently the well-worn piece is done. And what a well drilled mob that is in the first act! Its action in disturbances between the Capulets and Montagues is simply marvelous. There is the old man seated upon an old Italian well, leaving his hands in the water and cooling his brow; here the children chasing one another over the bridges and through the arches; there the Italian water-carrier; here an excited group clattering—a din of voices through the whole; the people's comings and goings perfect. The conversations take place between the changes; but the hum of the mob is heard through all. Then Romeo enters, looking like some old Italian picture. The dresses are the perfection of drawing and color. The scene is an old street in Mantua. The house of Capulet, brightly lighted, is seen in the distance—the torch-bearers at either side the gate. The scene changes to a sort of corridor, where Juliet and the Nurse appear. (The latter is played by Mrs. Stirling, the finest old woman on the stage to-day; her performance is marvelous.) Next comes the *bal masque*; in the background a table is spread, vassals constantly bringing in smoking dishes and jugs of wine; at one side a high sort of seat where pretty maidens look over at the revelers, and under which Juliet sits at times; the urns with hot coal about the stage; a raised platform with seats for the family is seen on the left. The floor is tessellated. Juliet is surrounded by a pretty group of boys of nine or ten, who are with her until she speaks to Romeo—forming a charming and poetic picture. The music plays; the dance begins; the supper is eaten; dialogue progresses—all simultaneously. Juliet is dressed in delicate canary color, with daisies upon her head;—the whole idea is charming poetical and delightful in novelty throughout. Juliet's scene with the Nurse is very sweet. The balcony scene is grand; the tops of the trees are seen in the distance, and as they come nearer real trees appear—the tops of a few are allowed to force their way through the floor, which is level with the stage. Vines and flowers are in profusion. The moon shines through the tops of the trees and throws shadows and lights over the whole scene. A red light glows from a fire within. There seems to be no attempt at acting—all is so natural. Romeo appears to climb quite a height, and it seems as if he must meet with many a scratch in his ascent to Juliet's window.

Then comes the marriage; the killing of Tybalt; the discovery of it to Juliet; Romeo's scene with the Friar, etc.—all of which is entirely original in setting. Irving and Ellen Terry are magnificent. Miss Terry is especially grand in her passion, pathos and desolation in the scene with her father and mother; and yet she is the girl through it all. The final scenes of the tragedy are grandly acted. 'Tis really worth a trip over the ocean to see Romeo and Juliet as acted at the Lyceum. The house is packed every night—even the pit and gallery.

It is really most peculiar, the ideas the English still have of the American. He is supposed to say, "That's so!" in a loud, coarse voice; when he receives a favor to say, "I'm obligated to you;" to say in the presence of ladies, "That's a d—d lie;" and to be always cheating at cards. Can you place this delightful creature in America? This is the London stage American. At another theatre there is an American heiress. Here are some of her expressions: "Bet my bottom dollar;" "You bet!" and the never dying "That's so." The tone was an exaggeration of Mrs. Barney Williams' Yankee Girl of long ago. America was "over the pond," and she smoked cigarettes. Of course, all the other ladies declined. It made me sad to see our women so represented—or misrepresented. At a restaurant where I dined the other day, I found, under the head of "American Drinks," "Gin Sling" and "Pick Me Up."

A nice fashion just started here is Sunday afternoon concerts from five to eight o'clock. Several hundred chairs are enclosed within a rope fence, and you pay a penny for a seat and a programme. Classical and all other music is played. Doesn't this seem like cultivating the people—drawing them toward that which is elevating?—weaning them from saloons and other low resorts? Why not try it in our parks? The most perfect order prevails. No drink or eatable of any kind is allowed to be sold.

Booth has scored another big hit. I know this, for I was there, resplendent in a wreath of marvelous lilies and a blaze of diamonds, which divided attention with the artists on the stage.

Moujikka is sweeter and prettier than ever. In Odette she was delightful. Her ladylike, refined manner is irresistible. The manner in which the play is put upon the stage is perfect, and the acting on a par with the production. I sat in the Royal box, and feared each moment his Highness the Prince of Wales might drop in. He would most certainly have been welcome, and have enjoyed

Mr. Bancroft's fine acting. There is a rumor that I am to play here in the Fall. I hope it's true. You shall know all in good time. I saw Romany Rye the other night at the Princess'. The scenic effects are fine and the acting very good. I think Mr. Brooks has a gold mine in it. I wonder who is to play Romany?

I do wish some enterprising American would start an American newspaper here, so that one could hear what is going on over the sea. There's nothing in these English sheets. The Goodwood races begin to-day, and there is an end of the season. One and all flee, among whom is your humble servant. We are off to Germany, Switzerland and Italy. I may drop you a letter en route. We are living in a sweet nook on the Thames. Cleopatra's Needle is just in front of our window—Westminster and the Houses of Parliament to our right. At night the view is lovely. Thousands of lights—the bridges are nothing but strings of lights in mid air. 'Tis really very beautiful.

Very truly yours,

FANNY DAVENPORT.

## A Pen That is Never Idle.

Our dramatists have enjoyed little rest this Summer. The importation of British melodramas by the wholesale has not exercised a demoralizing effect upon the native market, for never before were American playwrights so overrun with orders for new pieces. Bronson Howard, Fred Marsden and Leonard Grover, not to speak of Bartley Campbell, Bob Morris and George Jessop, have had their hands full of work, and laugh, instead of casting up their eyes, as formerly, when the subject of the probability of American dramatists meeting with encouragement is broached. "Why," said Marsden to a friend, who found him surrounded by a sea of manuscript in the library of his villa at Schroon Lake, "we like this sort of thing. Let 'em bring over and transmute all the English blood-and-thunder they want—we can stand it, now that the managers know that the public demand the domestic as well as the foreign article."

Of all the dramatic writers, none have had fewer idle moments this Summer than A. C. Gunter. We are inclined to doubt that the busiest of his rivals have done more hard work. At his delightful bachelor's quarters on Broadway, near Twenty-sixth street, Gunter plies his pen for as many hours daily as would perplex a man who did not know his persevering, plodding nature. In his apartments he is surrounded with all the auxiliaries that a luxurious disposition could desire. His creature comforts are ministered to by Delmonico, or Kintzler of the Brunswick. A buffet, in the room which is used at once for dining hall and workshop, is stocked with choice wines, of which the owner is moderately fond. The entire flat is fitted up in tasteful fashion, without the slightest attempt at the flimsy style of interior furnishing and household decoration which obtains at present. There is an air of solid, unostentatious comfort on every side. "The comedy I have written for Dr. C. B. Bishop," said Gunter to a MIRROR representative the other night, as he settled back in one of his easy chairs and puffed so heavily at a rich Havana that the twinkling eyeglasses of the dramatist were but occasionally visible through the thick clouds of smoke, "is called *Strictly Business*. It is a farcical melodrama—at least so I designate it in lieu of a more appropriate term—and is about as good a piece, in my opinion, as I have evolved. It was projected for John T. Raymond; but as Brooks and Dickson were not willing to meet me half way in the matter of contract, I sold it to Dr. Bishop. If you wish I will give you a brief idea of what *Strictly Business* is like.

"The play was suggested to me by reading a paragraph in the *San Francisco News Letter*, which said that the Czar of Russia would not need to have all his food examined by samplers if he used So and So's canned goods, sold by all grocers. This gave me a plant, and I proceeded to develop it.

"P. P. Filkins is an American abroad who is agent for a Cincinnati lard factory. He introduces himself as the representative of the American hog in Europe? Through the failure of the lard concern he enters into another line—drumming up Ruggles' canned goods. This pays better; but in Paris, his money running out, he is obliged to 'hang up' his landlady, giving his samples in trust as collateral for his board. But, growing hungry, he is obliged to visit the backyard, where the canned goods are secreted, and shortly after the landlady makes the humble discovery that Filkins has eaten up all the security.

"He meets a female spy in the service of the St. Petersburg police. She is apparently in sympathy with a band of Nihilists who have bamboozled Filkins with the notion that if he can get some of his canned goods on the Czar's table his fortune will be made. The intention of the Nihilist, of course, is to poison Filkins' samples and so destroy the Russian despot. The female spy finds it necessary to avoid discovery, to accept the proffer of matrimony made by the American agent. They are therefore united; but the bride skips immediately after the ceremony. Filkins starts in pursuit. From city to city he chases his love, mad with jealousy because he hears of her meeting one Malakoff in each place under an assumed name. Malakoff is the chief of the St. Petersburg

police, to whom Mrs. Filkins makes her reports.

"Finally he finds himself in the Nihilists' lair in a cave near the river Neva. The police are on the track of the man who sent canned goods to the Czar's kitchen and which killed half a dozen of the men employed to test the food prepared for the ruler's table. The Nihilists are determined to blow up the police and themselves so that the plot may not be discovered as soon as the former make their appearance. Fortunately Filkins is saved by his wife, the spy, and everything finishes happily.

"I think the chief merits of the play are the boldness of its contrasts and the strength and originality of its characterizations. I have worked hard upon it and I firmly believe it will 'go.'"

The dramatist read a few random paragraphs from *Strictly Business* to illustrate the style of the dialogue. So far as the reporter could judge, they were marked by wit and freshness.

"Besides *Strictly Business* I shall have two or three plays on the boards this season. Robson and Crane intend making a feature of D. A. M.; Raymond will stick to *Freeb*, and *Two Nights in Rome* is to be done by a small combination. I have got two or three melodramas ready; but American managers don't take much stock in this class of work except when it bears the London label. If I could get a good theatre to produce one of my melodramas I should do so; but I would want time for a one hundred nights' run in case of accident, you know. But such a theatre with such a space of time can't be had. I'll have to wait another year; but man and money, as Harry Hill would say, are ready now."

Occasionally Mr. Gunter takes his work up the Hudson to Peekskill, where friends give him the run of a fine yacht; but there or here he's constantly working, and such industry, combined with talent that has gone favorably through the crucial test, will bring forth great things some day.

## Theatres in Upper Broadway.

Mr. J. H. Haverly was encountered a few days since reclining on the stone steps of the Metropolitan Alcazar, much as Marius might have sat 'mid the ruins of Carthage, in silent contemplation, apparently, of a passing horse car. A friend stopped to congratulate him on his evident enjoyment of his trip abroad, and the apparent benefit to health which he had received. Mr. Haverly admitted that his health was greatly improved; but shook his head at the mention of his enjoyment, and intimated, as he placed his hands across his stomach as if that had grown to be a habit, that his six days' sea sickness going and his five days' attack of the same when returning, had overbalanced the rest of his enjoyment.

Further conversation developed that Mr. Haverly was not considering the horse-car question at all; but that his mind, ever bent on things theatrical, was active in trying to solve the problem which other theatrical projectors had been trying to force, whether or not Broadway is to be the theatrical avenue of the city throughout its whole length to Central Park. The new houses already built and in process of construction in Broadway, above Thirty-fourth street, are the Metropolitan Garden, or Alcazar, the Casino and the new Opera House. The first has thus far been a failure, notwithstanding several styles of amusement have been tried, and it looks now as if it was to be made a variety show as an attachment to a restaurant and beer or wine garden. The success or failure of the Casino as an opera house and theatre is shortly to be tried under favorable circumstances. The success or failure of the new Opera House—a matter not certain of early test—will go far to settle the problem which Mr. Haverly was recently studying.

"What hotel is that on the next corner?" he asked.

"The Rossmore and the St. Cloud are the two on the Forty-second street corners," was the reply.

"And those further up?" he inquired.

"They are large apartment houses," was the response. "There are a great number of these as you approach the Park, with pretentious names such as the 'Newport,' 'Saratoga,' etc.; but they are merely flats for families of wealth. The hotels here, the Rossmore and St. Cloud, are really little more, the guests being permanent boarders and lodgers, rather than transient guests."

"They are not of much value to a theatre because of its close proximity to them," said Mr. Haverly. "A resident of a city goes to the theatre, not because it is close at hand, but because he wishes to see a particular piece or actor. It is the transient hotel-guest or stranger who goes to the nearest theatre."

"That is my personal experience," said his friend; "I always feel lonesome in a large city which I do not know. I invariably want amusement in the evening, because of my lonesomeness, and I as invariably go to the theatre least distant from the hotel."

"Old a traveller and manager as I am," said Mr. Haverly, "I feel and act in the same way when in a strange place."

The discussion of the subject led to a swift and irregular interchange of arguments tending to sustain the view which both held in common, but not with the same positiveness in each case, that a mistake was being made by the several theatrical projectors who seemed convinced that Broadway was to be the street for theatres throughout its whole length to Central Park. Mr. Haverly

thought it was not a certainty, while the other believed firmly that it was certain that upper Broadway would not furnish good sites for such resorts. Only one horse car road runs its length; there are no cross-town or intersecting roads between Thirty-fourth street and Fifty-ninth; and the chances of building one in Forty-second street appear very slim in view of recent hostile demonstrations by owners of property and residents there. Seventh avenue, it is true, crosses Broadway at Forty-second; but it is well known that Seventh avenue does not furnish any theatre goers from its not very palatial residences, while of hotels it has none. Theatres, like every other sort of commercial enterprise depending on public favor, follow the lines of travel; and they flourish but at intersecting points of easy and cheap transit. Sixth avenue was cited as an illustration of this unvarying rule. Shop-keepers, hotel-keepers and theatrical managers once dreaded the opening of the Sixth Avenue Elevated Railway as something of a nuisance that was going to ruin them. But since it was opened the shops and hotels have doubled in number and increased in prosperity. There were three theatres closely affected by the railway, being near to stations; all three of them date their real permanent prosperity from the time of the opening of the railroad.

Mr. Haverly was ready to admit that the road did not injure the theatres, though not conceding that the prosperity was wholly due to them. No theatres had been built on Sixth avenue above Thirty-fourth street—the recent projectors, as before suggested, being evidently bent on forcing the people to go up Broadway—but tradesmen of all sorts had followed the railroad route, and the rapid development of Sixth avenue above Thirty-fourth street has been in marvellous contrast to that of upper Broadway. Previous to the construction of the railroad the advantage in favor of Broadway—which was a pet scheme of the old Ring—had been very marked as compared to Sixth avenue. In the same way the tide of travel through Fifth avenue, and the improvement of the upper part of that beautiful thoroughfare, had been closely followed by the development of every form of commercial enterprise dependent for success on the favor of the public except theatres. Why? was the puzzling query. Hotels, restaurants, bath establishments, clubs, confectioneries, livery stables—every class of business which depends on the crowd for support had developed very largely in Fifth avenue. Why was it not a mistake to suppose that theatres should be constructed at remote points from these lines of constant travel?

"I incline strongly to the belief," said the friend, who, by the way, has for years made the development of the city a close study, "that it is a mistake not to turn off Broadway at Thirty-fourth, or even at Twenty-third street, and follow Fifth and Sixth avenues. Thirty-fourth itself, at Sixth avenue and Broadway, or Forty-second between Fifth or Sixth avenues, or any of the cross-streets near Elevated railroad stations, will be good theatrical sites eventually; but it will be found as difficult to get people off these lines of travel to Broadway as it was to get them to the Grand Opera House, and harder than it was to induce them to go one block off Broadway to Booth's."

"I am rather inclined to agree with you," was Mr. Haverly's parting remark.

**The Colored Boys in Great Britain.**

Charles A. Haslam, the representative of J. H. Haverly's Colored Minstrels, returned to New York on Sunday, after an absence of thirteen months. During his absence he has visited the principal cities of England, Ireland and Scotland. Making allowance for the occasional outbursts of such an employee under such a management, it is evident that the party of which he was manager have made a success, and in a pecuniary point of view are ahead. The negroes made a sensation. Common as many of them were, their plantation manners for the nonce appear to have attracted the idle lords and ladies with whom they were brought in contact, and they thus secured an introduction to British society that served them a good turn in their entertainments, whether given in London or elsewhere. For a long time they were fixtures at Her Majesty's Theatre; thence went to Shoreditch, where they played four weeks, and subsequently to Dublin.

In the language of Haslam: "We struck but one or two bad places during our entire tour, and then it was our own fault. We were in Dublin on the night of the assassination of Lord Cavendish, and the excitement was intense. Nevertheless we had a splendid house. Mr. Haverly met us in Dublin and again in Sheffield. You have no idea how well known he is on the other side. Our system of bill-posting is a novelty, and the tons of printing he sent across the water created a sensation among both managers and people. The crowd used to gather in front of our pictures by the hundred, and from that moment I knew that our success was assured. Straws, you know, tell which way the wind blows, and I felt my American hurrah in my throat the instant I saw those throngs. Talk about Haverly's coolness in business. Why, he's an ice house. I never saw such nerve in my life, and the fact that he has sold out an immense enterprise that has been brought back to America under the

management of the Frohmans shows that other people besides himself are anxious to take advantage of the reputation that attaches to his name."

"How were the negroes treated?"

"You can conceive of no treatment more hospitable. They were made welcome in the houses of the nobility, and the banjo-players especially found a mine. The noblest ladies wanted a teacher (for banjo-playing has become a craze), and the members of the company familiar with the instrument found their hands full. Some of the banjo makers of New York are now filling orders for the most expensive instruments. The Bohemians were special favorites with the class of people to whom I refer, and have brought home a good deal of money made outside of the company. The American opening will be in Chicago, on the 28th inst. Satisfied? A hundred times over. Ask the people, and, more than all, ask the Chief. His bank account will tell the story. We sacrificed thousands of dollars for charitable purposes, and have left a reputation behind that will be stock in trade for any organization that carries at its front the name of J. H. Haverly."

## A Bad but Truthful Picture.

Two well-known members of the dramatic profession, who live in Boston, visited New York a day or two ago, in connection with theatrical events that are expected to occur during the following season in that intellectual and aesthetic city. One is named George Roberts and the other Dr. Foster Farrar. Intellectually, both are as bright as a dollar; but they are diametrical opposites in physique, one being a reasonably fair example of the poet's ideal of a shadow that "leaves no trace behind," and the other the embodiment of Charles Dickens' "fat Joe," of whom the author wrote:

"Damn that boy, he's gone to sleep again; he good enough to pinch him; in the leg, if you please; nothing else wakes him."

"Very extraordinary boy," said Mr. Pickwick; "does he always sleep in this way?"

"Sleep!" said the old gentleman, "he's always asleep. Goes on errands asleep, and snores as he waits on the table. But I'm very proud of that boy—wouldn't part with him on any account—he's a natural curiosity! Here, Joe, take these things away and open another bottle; d'ye hear?"

And such were the two men who peripatized up Broadway in search of adventure, and stopped admiringly in front of Sarony's photograph establishment.

After a brief confabulation they agreed to go in and sit for their counterfeits. The elevator boy said that he could take up but one at a time, weight and size being so unevenly distributed. Lieutenant Gurney, of the "Old Guard," took the pictures, and performed his ablest work; but the result was something sad to behold. It was only when Gus Williams, hearing of the artistic freak, went to the establishment of Sarony and inquired for a copy from the negative that he could obtain a correct impression of the day's work, and he has furnished to THE MIRROR the following arithmetical representation of the two visitors to the Metropolis as they appeared in full dress on the plate:

Roberts—Farrar

I O

"You can see that the 'figures' are all right," said Gus Williams; "but the likeness is bad. It is not of-ten (no pun), however, that you get so much lean and fat in one sandwich."

## Professional Doings.

—Fanny McNeil will probably play Dolly Dutton next season, having been engaged by the Madison Square Theatre.

—Dr. Ham Griffin, with a Commodore's uniform on, looks very jaunty as he steams about Pleasure Bay in Mary Anderson's yacht.

—L. E. Spencer, manager of the Texas circuit, will return home in about a week, having filled nearly all of his time for next season.

—John Burke is in exceeding good humor, having arranged to play Frank Mordant and Old Shipmates from Boston to Frisco and from Montreal to San Antonio during next season.

—Tracy Titus amuses the members of the Southern circuit by relating stories of his travels in the Fiji Islands, while John Kickaby tells them thrilling tales of his adventures in Texas.

—J. W. Mack, who stars in Morris' Irish-American, will be backed in the enterprise by Herrmann. He has already filled his early dates; but is holding back his Spring time for a New York opening.

—Isidore Davidson has completed his melodrama. "Being late in the season," he writes, "I have abandoned the idea of producing same this year. An effort is being made to produce same in this city by March 1, if a convenient theatre can be got for the purpose." There seems to be a good deal of sameness about this.

—Our Sioux City correspondent informs us that Buffalo Bill passed through that city recently, on his way to have a short talk with Sitting Bull. Mr. Cody is anxious to secure the services of Mr. Bull—as a star, not as an actor—and he claims to have all kinds of official indorsement, including a letter from President Arthur, to further his ends.

—Letters from managers all over the South and West are very encouraging as to next season's outlook. Crops are reported as the best known in years, and money is easier and more plentiful than at any time since the panic of 1873. This is good news for the traveling manager, who, by the nature of his business, may, by a few weeks in a poor country, lose a whole season's profits, no matter how large.



## The Combinations of 1882-83.

Following is a carefully-compiled list of the stars and combinations that will furnish entertainment to the public this season. The information has been obtained in most instances from the managers direct, and is therefore authoritative. The incomplete and misleading lists that have already appeared in the provincial press are wholly valueless. The Mirror enjoys exclusive opportunities for securing matter such as is hereinafter embodied:

Ada Gray and Watkins Fifth Avenue company: Ada Gray, Frank Roche, J. V. Melton, Wood Benson, William B. Arnold, Nettie Abbott, Mrs. W. G. Jones, May Esio, and Lulu Tesio. Charles A. Watkins, proprietor and manager, and Edward L. Bloom, business agent.

A. M. Palmer's Union Square company: A. M. Palmer, manager. Alexander Kaufman's company, in Marsden's Called to Account: Alexander Kaufman, Lottie Church, Silvia Garish, Mrs. Selden Irwin, Mary Tousey, E. M. See, W. S. Harkins, H. B. Bradley, C. M. Burke, W. A. Sands and P. J. Reynolds. Frank A. Rauch, manager, and J. M. Hickey, agent.

Boston Theatre, World company: Tompkins and Hill, managers. Beedle and Prindle's Pleasure Party: J. T. Beedle, manager.

Bartley Campbell's White Slave company, Nos. 1 and 2: Bartley Campbell, proprietor and manager.

Bertha Welby's One Woman's Life company: C. R. Gardiner, manager; H. A. D'Arcy, business manager.

Charlotte Thompson's company: W. W. Kelly, manager.

Collier's Lights of London company, No. 2: Walter Collier, business manager.

C. H. Smith's Double Uncle Tom's Cabin company: C. H. Smith, manager.

C. H. Smith's Two Orphans company: C. H. Smith, manager.

C. H. Smith's Furnished Rooms company: C. H. Smith, manager.

Clara Morris' company: Fred Harriott, manager.

Claire Scott's company: S. K. Coburn, manager, and Joseph Gaylord, agent.

Eric Bayley's English Comedy company: R. E. Stevens, manager.

Ed. A. Locke's Mates Comedy company: E. A. Locke, manager.

Felton's Globe Dramatic company: H. A. Felton, manager.

Fred Bryton's Comedy company: Fred Bryton, manager.

Frank Bush's Ikey Solomons company: H. Wayne Ellis, manager.

Forbes and Cotton's company: Charles B. Forbes, manager.

Frank Mayo's company: Frank Mayo, manager.

George Holland's Comedy company: George Holland, manager, and W. G. Hunter, agent.

Harry Webber's Nip and Tuck company: George A. Fair, manager.

George S. Knight's Baron Rudolph company: Berger Brothers, managers, and W. W. Fowler, business manager.

Gus Williams' One of the Finest company: John Rickaby, manager, and John Robb, agent.

Gus Frohman's Dramatic company with Ada Ward and support: Gus Frohman, manager.

John Dillon company: George Walton, manager.

Frank Evans' Galley Slave company: Frank Evans, manager.

Henry E. Abbey's Mrs. Langtry company: Henry E. Abbey, manager.

Henry E. Abbey's Nilsson Concert company: H. E. Abbey, manager.

Hayden and Davis' Chippa company: Marion Elmore, Lina Merville, Kate Fletcher, Frank Loeke, George B. Waldron, W. T. Melville, Con Murphy, George Mordant, Hayden and Davis, proprietors; William J. Davis, manager; E. V. Ludlow, agent.

J. K. Emmet's Fritz company: George Wilton, manager.

Jay Rial's Uncle Tom's Cabin company: Jay Rial, manager and E. K. Taylor, agent.

Kate Claxton's Two Orphans company: C. A. Stevenson, manager, and Spencer Cone, agent.

Le Claire and Russell's Just in Time company: Lucien Barnes, manager.

Mrs. Partington company: William Harris, manager; Charles Melville, business manager, and C. E. Cooke, agent.

Mitchell's Pleasure Party: W. H. Mitchell, manager.

My Partner company No. 2: W. H. Brown, manager.

Nugent and Gleason's Metropolitan Comedy company: J. E. Nugent, manager.

Only a Farmer's Daughter company, with Agnes Herndon: C. R. Gardiner, manager, and Joseph Frank, business manager.

Only a Farmer's Daughter company, with Helen Blythe: C. R. Gardiner, manager and Joseph Frank, business manager.

Gleason's Dramatic company: Professor G. Gleason, manager.

Robert McWade's Rip Van Winkle company: Charles Thornton, manager.

Rooms for Rent: H. L. Ensign, proprietor, and L. M. Seaver, manager.

Robson and Crane's company: T. J. Shea, manager.

Sam Devere's Jasper company: Harry Vaughan, manager.

The Tantalus combination: Simmonds and Brown, managers; T. Allison Brown, acting manager.

The Pathfinders company.

The Idlers' Comedy company: Charles P. Plunkett, manager.

W. H. Lytell's company: Nathan and Lytell, managers.

Wallick's Jesse James company: J. H. Wallick, manager.

W. J. Scanlan's Friend and Foe company: W. J. Scanlan, manager.

Alice Oates Opera company: Nick Roberts and Sam T. Jack, managers.

M. H. Theo's French Opera company: Maurice Gray, manager.

Hess Acme Opera company: C. D. Hess, manager, and C. T. Atwood, agent.

Norcross Opera company: I. W. Norcross, manager.

Boston Ideal company: Miss E. A. Ober, manager.

Mapleson Grand Italian Opera company with Adelina Patti: Col. J. H. Mapleson, manager.

Chicago Church Choir company: W. J. Davis, manager.

Deakin's Lilliputian Opera Company: Harry Deakin, manager.

Ford's Comic Opera company: Charles E. Ford, manager, and Frank Arthur, agent.

Haverly's Opera company: Frank W. Paul, manager.

The McNeill Family in Concerts: Sam K. Hodgson, manager.

The Big Four Combination. McIntyre and Heath's Minstrels: J. Rategan, manager.

Niles, Evans, Bryant and Hoey's Minstrels.

Tony Pastor's Specialty company: Harry S. Sanlerson, manager.

The French Davenne company: Harry D. Grahame, manager.

The Richmond Our Candidate company: Harry G. Richmond, manager.

The Miner Rooney company: Harry Miner, manager.

Barlow, Wilson and Company's Minstrels, Barlow and Wilson, managers.

Thatcher, Primrose and West's Minstrels: H. J. Clapham, manager.

Rice and Hooley's Minstrels: William Rice and R. M. Hooley, proprietors and managers.

San Francisco Minstrels: William Birch and Charles Backus, managers.

Haverly's Mastodon Minstrels: Joseph A. Gulick, acting manager.

Callender's Consolidated Georgia Minstrels: Gus and Charles Frohman, managers, and Robert Filkins, acting manager.

Sam Hague's European Minstrels.

Judge Slaughter company: John Dillon and company. Hamilton and Lee, proprietors; W. C. Lee, manager; F. C. Hamilton, stage manager; Ad Maurer, assistant stage manager; W. F. Felch, treasurer; T. A. Oakey, business agent; George W. Little, assistant business agent, and Mrs. A. S. Huntington, musical director.

Fred Ward company: Fred Ward, Henry Aveling, L. F. Rand, Hallett Murray, D. E. Allen, F. M. Jackson, J. B. Curran, O. W. Blake, J. A. Ransome, J. M. Sturgeon, T. E. Garrick, Anna Boyle, Mary Davenport and Francis Fields. John J. Collins, manager; T. M. Bermingham, treasurer, and C. W. Roberts, agent.

M. B. Curtis' Sam'l of Posen company: M. B. Curtis and company. Edward C. Swett, manager, and John W. McKinney, agent.

Lawrence Barrett's company: Lawrence Barrett, Louis James, Otis Skinner, Benjamin G. Rogers, F. C. Moseley, Charles Plunkett, Fred P. Barton, Percy Winter, Errol Dunbar, Charles Ralfe, Homer Cope, E. T. Riddle, Garrie Davidson, Marie Wainwright, Addie Plunkett and Minnie Monk. Lawrence Barrett, manager; Theodore Bromley, treasurer, and James J. Levy, business manager.

Fay Templeton Star Opera company: Fay Templeton, Alice Vane, Lady Lee Templeton, Isabel Fuller, Cora Crane, Alice Baldwin, Amy Harvey, Leonie Du Ville, Marie Gonzales, Marie Celine, Hermine Pallaccio, Irene Avenal, Maureen Pallaccio, Seth M. Crane, J. C. Armand, Ed Morris, Burton Adams, Eugene Harvey, James McPherson, William Guberson, Joseph Le Brasse, August Hennessey, Alexander McKirdy, John Templeton, manager; Will J. Duffy, business manager and treasurer; Byron W. Orr, agent, and Herman Perlet, musical director.

R. G. Morris' Old Shipmates company: Frank Mordant, Lizzie Jeremy, Laura Wallace, Mrs. J. H. Rowe, Mattie Ferguson, Charles B. Waite, E. A. White, John F. de Gez, Edward C. Corey, J. M. Buell, John M. Burke, manager; Samuel E. Keynton, treasurer, and Ben Sterne, agent.

Palmer and Ulmer's Danites company: Lizzie May Ulmer and company. Palmer and Ulmer, managers; Sam E. Wetherell, business manager.

Carrie Swain in Leonard Grover's Cad the Tomboy. Palmer and Ulmer, managers.

Joseph Wheelock in Leonard Grover's Captain Warder and other dramas: Frank Curtis, manager.

Phosa McAllister company: Phosa McAllister, Josephine Crocker, Miss M. C. Crocker, Mrs. M. Sargent, Misses Irving, Barlow and Ellis, W. J. Fleming, Harry C. Ellis, J. Edwin Irving, George A. Wilson, Will Simpson, Harold Russell and Messrs. Fitzgerald, Craft and Barlow.

Buffalo Bill company: Hon. W. F. Cody, W. J. Bailey, Charles Krone, Julie Keene, M. Donaldson, Henry Melner, George Semler, Charles Pharne, Mary Tucker, Tillie Shields, Salthe Adams, William Platt, John Wittich, Charles Foster and J. Allstadt.

W. F. Cody, manager; Josh E. Ogden, business manager; O. H. Butler, agent; Chris Berger, leader of orchestra, and Frank Thompson, leader of band.

Aldrich and Parsloe's My Partner company: Louis Aldrich, Charles T. Parsloe, Harry Courtaine, John W. Hague, R. J. Dillon, J. T. McDonald, Sedley Browne, J. B. Atwell, T. E. Reynolds, Dora Gold thwaite, Eula Talbot and Emma Grattan.

A. Zabriske, business manager, and Arthur T. Thomas, agent.

Bennett and Moulton's Comic Opera company: John S. Moulton, manager.

Leavitt's Gigantian Minstrels: J. H. Surridge, manager; Lew Benedict, stage manager; Ben Leavitt, treasurer; E. M. Gott hold, general agent; William Dexter, assist ant agent; Allen Fargo, press agent; W. Firman, programme agent; William Skems leader of orchestra; Frank Bowles, leader of band; Lew Benedict, A. J. Talbot, Fred erick Mathews, William Buckley, Weston and Hanson, Bryant and Saville, Oran Dixon, Master Todd, Lew Snow, Pell, Lewis, Canfield and Horner, Burton Stanley, James Blamphin, Arthur Cook, R. Fox Samuels, William Kellogg, Robert T. Tyrrell, James W. Lamont, Ernest Sinclair, W. C. Baker, B. B. Moore, A. Adams, William Skuse, Frank Bowles, O. W. Artz, Charles Sante, F. Shepperd, William Lincoln, L. F. Page, F. W. Lenox, W. N. Cary, S. F. Morse, Andrew Read, G. A. M. Storer.

Rentz-Santley Novelty company: E. Rosenbaum, manager; Abe Leavitt, general agent; W. J. Parks, assistant agent; Frank D. Hildreth, treasurer; Mark Keintz, leader. Mabel Santley, Mlle. Catherine, Rosa Lee, Lottie Elliott, Lizzie Payne, Mlle. Olga Berezy (American debut), Lida Victorine Scherlagy (American debut), Lida Gardner, Arthur and Virgie Johnson, A. F. Dixey and May Leyton, Bennett and Gard ner, Harry Morris, Blanche Moncrieff, Victoria North, Fanny Florence, Cuthbert Sisters (American debut), Jennie Montague, J. W. Harrington, William Singer, Dutch Daly.

Leavitt's All Star Specialty company: Dudley McAdow, manager; Harry Lee, general agent; E. E. Hume, treasurer; Samuel H. Gardner, leader. Kelly and Ryan, Professor Parker and dog circus, Flora Moore, Four Diamonds, Chalet, Fields and Hanson, Mlle. Alphosine, Edward Barnes and Edith Sinclair, Joseph Lawrence, Sawtelle Brevard, Watson and Gilmore, Flora Zaufretta, Mr. and Mrs. Leonard Charles (American debut).

M. B. Leavitt and Tony Pastor's United combination: Claude De Haven, manager; Charles Hall, treasurer; Bruno Kennicott, general agent; Charles A. Boyd, leader; Samuel B. Fox, assistant agent. Two Bar neys—Master Barney and Barney McNulty, Lester and Williams, Maggie Cline, The McDonald-Milne Family four in number

(first American appearance); Emerson and Clark, Charles and Marie Crayon (American debut), Lermont Trio, three in number; Harris and Wood, Frey and Marshall.

Leavitt's Gigantian Minstrels, second company: Frederick Wilson, manager; A. A. Spitz, treasurer; W. J. Chappelle, gen eral agent; Harry Ward, assistant agent; Harry Sperra, leader. Dave Reed, Japanese Tommy, Foster and Hughes, Frederick Car roll, J. Arthur Doty, Smith and Leopold, Boston Bay State Quartette, J. A. Cress ville, John R. Avery, Henry Kiley, N. R. Flug, Joseph McGrearty, F. E. Buttens, Grant Ross, C. R. Barker, W. H. Morgan, James Fields, A. B. Cutting, J. H. Dynan, C. L. Barker, W. J. Barker.

George H. Adams' Own New Humpty Dumpty company: Adam Forepaugh and George H. Adams, proprietors; George H. Adams, manager; James R. Adams, stage manager; J. H. Laine, agent; J. W. New house, treasurer.

Milton Nobles' company: Milton Nobles, Dollie Nobles, Charline Wiedman, Lizzie Evans, Grace Page, George H. Parkhurst, Alonzo Schwartz, E. L. Mortimer, J. W. Gardner, J. C. Kinney, J. D. Murray, Walter Fessler, W. T. Duncan and W. C. Anderson. Milton Nobles, proprietor and man ager; J. Duke Murray, agent; W. C. Ander son, treasurer; and J. C. Kenny, musical director.

Charles Wyndham and Comedy company from the Criterion Theatre, London: Brooks and Dickson, managers, and J. W. Mor rissey, business manager.

Boston Miniature Ideal Opera company: Jennie Dunne, Marguerite Fish, Ida Mulle, Lillian Calef, Minnie Connors, Arthur Dunn, Harry Hamblin, Jack Jacobs, Augustus Collins, Frank Keefe, George Morgan, Emma Mulle, Minnie Mulle, Ida Aberle, Carrie Tuteni, Emma Calef, Rena Jenness, Carrie Richardson, Nellie Helger, Hattie Rice, Lottie Philbrook, Georgia Batchelder, Lillie Stone, Annie Keefe, Annie Uart, Lizzie Har rington, Carlotta Williamson, Nellie Thomas, Emma Heidtke, Minnie O'Connor, Gertie Murch, Lizzie Keeple, Cassie Carroll, May Martin, Mabel May, Ida Johnstone, May Edwards, Jennie Arthur, George Merrifield, Frank Thain, Dwight Moore, John T. McFarland, T. J. Aushlem, Charles Helger, Thomas Callahan, William Pierce, B. F. Low, J. Keefe, W. Cameron, W. Hill, F. H. Templeton, C. Carroll, J. Rein, Ralph Baur, A. Abraham, J. Nickerson, B. White, J. Murphy, M. Pope, John Jacobs, C. Smith, Frank Smith, Frank Farrell, Sheldon Bateman, James Morrissey, Robert Miles and Willie Seymour. Abraham and Scanlan, managers; J. W. Morrissey, business man ager; M. Hamblin and A. Corbett in charge of the boys, and Mrs. Hamblin and Annie Clarke in charge of the girls.

The Irish-American company: J. W. McGrath, (formerly known as J. W. Mack, of Sheridan and Mack), Ada Boshell, Nellie Pierce, Mrs. Fanny Denham Rouse, Kate Montrose, Hudson Sisters, J. B. Brown, J. D. Kelly, William F. Carroll, W. D. Stone, W. A. Rouse, John W. Keynton, manager, and Andy McKay, agent.

Audran Opera company, from the Bijou Theatre: Mathilde Cottrelly, Lillian Rus sell, Lily Post, Laura Joyce, Julie de Ruyther, Eme Weathersby, John Howson, Digby V. Bell, E. W. Hoff, Joseph S. Greensfelder, J. H. Stewart, A. W. Matlin, Harry Standish, E. S. Grant and chorus of thirty-five. Colonel John A. McCull, proprietor and manager; Samuel Grau, business manager; Jesse Williams, musical director, and Charles F. Wernig, assistant musical director.

Salvini's company: Signor Salvini, Marie Prescott, Virginia Buchanan, Lewis Mori son, J. H. Fitzpatrick, Leonard S. Outram, Archie Cowper, Edwin Cleary, John P. Dillon, J. H. Shea and others. C. A. Chiz lo, manager, and J. St. Maur, business manager.

John A. Stevens' Unknown company: John A. Stevens, manager, and C. P. Coney, agent.

Joe R. Rogers Comedy company: Minnie Palmer, R. E. Graham, Maggie Arlington, Louisa Morse, John P. Sutton, L. R. Wil lard, T. J. Hawkins, Theodore Bendix and Max Bendix. Jno. R. Rogers, manager; Smiley Walker, treasurer, and Robert Ar thur, agent.

Willie Edouin's Sparks company: Willie Edouin, Alice Atherton, Anna Guenther, Nanna Connor, Anna Brevoor, Marietta Nash, Julian Mitchell, James T. Powers and William Smith. Frank W. Sanger, man ager; Joseph Arthur, agent, and George Purdy, musical director.

Rhea company: Mlle. Rhea, Sara Von Leer, Ella Wren, Gracie Hall, Eugenia Linderman, William Harris, W. G. Reynier, Charles A. McManus, J. C. Armory, Leo Cooper, J. T. Sullivan, B. W. Wilson and Edwin Davis. Chase Bros., proprietors; Arthur Chase, manager.

Joseph Jefferson's company: Joseph Jeff erson, Mrs. John Drew, Rose Wood, Lillie Lee, Frederic Robinson, B. T. Ringgold, Charles Waverly, H. F. Taylor and Thomas Jefferson. Charles B. Jefferson, manager, and H. S. Taylor, business manager.

Maid of Arran company: Louis F. Baum, Agnes Hallock, Genevieve Rogers, Katherine Gray, Kate Roberts, Cordie Aiken, Frank E. Aiken, John F. Ryan, John H. Nicholson and W. J. Gallagher. John W. Baum, manager, and John A. Moak, business manager.

Holman Opera company: Sallie Holman, Blanche Holman, Marie Roe, Edith Barton, Charlie Davenport, Emily Minard, Louise Rose, Laura Freeman, Mary Bradshaw, Florence Craig, Nellie Holmes, Essie Barton, Elsie Bartell, May Ertel, Wallace McCreery, J. F. Dalton, A. D. Holman, J. I. O'Connor, Vincent Aubine, R. H. Nichols, Harry Has kell, Clement Herschell, G. W. Arnold, E. A. Longley, Seymour Barry, D. W. Le Varry, F. D. Nelson, J. Colville, F. Evans, W. McLeod, C. Cooper, H. Burton and J. Bradshaw. George Holman, proprietor; H. T. Wilson, manager; E. B. Vosburg, agent.

Roland Reed's Cheek company: Roland Reed, Frances Bishop, Alice Hastings, Ade laide Miller, Rees Davies, Lewis Baker, Ed Taubehul, W. C. Leonard and Oliver Jenkins. Gustav A. Mortimer, manager, and George W. Cleeber, business manager.

Hazel Kirke (General company): G. W. Coudock, as Dunstan Kirke; Edie Elslar, as Hazel Kirke; J. H. Gilmore, F. Weston, George W. Howard, W. B. Cahill, Edward Milken, P. Colfax, Ada Gilman, Mrs. E. L. Davenport, Meroe Charles, Perle Dudley, E. M. Roberts. Marc Klaw, business man ager. Hazel Kirke (East and West): Mr. Charles Wheatleigh, as Dunstan Kirke; Miss Belle Archer, as Hazel Kirke; Nellie Irving, Dolly Pike, Margaret Hatch, Kate Morris, H. Archer, M. McDowell, Joseph Frankau, G. C. Charles, John D. White, Bart Smith, J. Demson, F. L. Bixby, manager; Rodney S. Wires, business manager.

Hazel Kirke (Middle States): J. F. Hagau, as Dunstan Kirke; Clara Spence, as Hazel Kirke; Marie Dudley, Emily Peters, Kate Noah, Edgar Davenport, John L. Hay.

George W. Poulet, J. D. McKeever, Harry Davenport, A. C. Hillsdorf, A. Bouvier, manager; George L. Smith, business man ager.

Hazel Kirke and Esmeralda (South): R. C. McClannin, as Rogers and Dunstan Kirke; Belle Gilbert, as Esmeralda and Hazel Kirke; Miss Sothorn, Miss Sanders, Miss C. Hirsch feld, Mr. Bloch, F. M. Burbeck, Mr. Griffen, James Gilbert, Fred Peters, George Higgins, Joseph Hart, manager; T. W. Brown, busi ness manager.

Esmeralda (General): John E. Owens, as Elbert Rogers; Annie Russell, as Esmeralda; E. J. Buckley, Charles Wolcott, B. F. Horning, Eugene A. Eberle, W. H. Pope, Mrs. C. H. Wolcott, Louise Dillon, Kate Denn Wilson, Orson M. Dunn, E. Rock wood, manager; Ralph Meeker, business manager.

Esmeralda (East and West): Leslie Allen, as Elbert Rogers; Viola Allen, Esmeralda; Forrest Robinson, Harry Rainforth, Gene Presbry, Mr. Enos, Ed Warren, Kate McKinstrey, Mrs. Rainforth, Mrs. Leslie Allen, Ed Barron. John Lee, manager; R. C. Campbell, business manager.

Esmeralda: W. H. Crompton, as Elbert Rogers; Ruth Rich, as Esmeralda; Edwin Arden, Fred Mann, W. A. Lavelle, Enid Leslie, Amelia Herbert, George Eldridge, Mary Dunlap, George Stuart, Charles Schroder, manager; Charles Haslam, busi ness manager.

The Professors: W. H. Gillette, as the Professor; B. R. Graham, Harry Allen, E. P. Wilks, W. C. Cowper, Ramsey Morris, George R. Boaker, C. W. Stokes, J. Caffray, Belle Jackson, Lizzie Duroy, Nellie Taylor, Blanche Weaver, Lizzie LeBaron, Helen Ottolengui, Nellie Kline, Cory Macy, Miss Lacy, E. K. Marshall. Charles McGeachy, manager; Edward Marble, business man ager.

The Professor: J. O. Barrows, as the Professor; G. C. Jordan, E. H. Stephens, Harry Warren, Forbes Lennon, Marcus Moriarty, Percy Sage, G. S. Woodward, Jacques Martin, May Walcott, Illie M. Moses, Mrs. G. C. Jordan, Marion Lester, Kittie Downs, Clara Downs, J. Lozier, Mrs. Louisa Watson, W. H. Bishop, manager; C. H. Hicks, business manager. Gustave and Charles Frohman, general managers.

Grau and Snyder's Philadelphia Church Choir company: Rose Temple, Bessie Gray, Fannie Prince, Eugene Clarke, Robert Evans and Louis DeLange. Grau and Syn der, managers.

Passing Regiment company: Ada Rehan, Mrs. G. H. Gilbert, Florence Elmore, May Fielding, Helen Stoepel, Francesca Guthrie, Ida Aubrey, May Sylvie, Carrie Hap good, Charles Leclerc, James Lewis, John Drew, Henry Miller, W. J. Gilbert and Maurice Stafford. John Duff, manager.

Mary Anderson's company: Mary Ander son, Adelaide Ford, Mrs. M. A. Penoyer, Mary Doud, Bertha Harris, J. B. Studley, Robert Downing, H. B. Norman, Charles Hawthorne, T. W. Ford, T. B. Coleman, H. A. Lowery, Frank Currier and R. Bourne. Hamilton Griffin, manager; Frank W. Chap man, business manager, and Oliver Doud, stage manager.

Baker and Farron's company: P. F. Baker, Thomas Farron, Charles Herbert, Charles Ludlum, George Barr, Fred Devere, Jr., Harry Rich, Frank Raleigh, Louise Demp sey, Helena Barr and Eva Pollock. Fred Devere, agent.

Emma Abbott Grand English Opera com pany: Emma Abbott, Julie Rosewald, Lizzie Annandale, Marie Hindle, Clara Weber, William Castle, Valentine Fabiani, Victor Beaumont, Gustavus Hall, John Gilbert, William Broderick, Alonzo Stoddard and full chorus and orchestra under the manage ment of Eugene Wetherell.

Julia A. Hunt in Sydney Rosenfeld's Florine: Julia A. Hunt, Ida Van Cortlandt, Annie Deland, Marie Francis, Mme. J. C. Achels, Adelaide Rogers, Edwin Clifford, Albert Tavernier, Murray Day, William Nannary, Francis Wilson and Charles Poore. Sydney Rosenfeld, manager.

Annie Pixley's company in M'Liss and Zara: Annie Pixley, Emma Cliefden, Blanche Moulton, G. C. Boniface, Charles C. Man bury, M. C. Daley, A. Z. Chipman, W. I. Johnson, Donald Harold and William Schroeder. Robert Fulford, manager; M. C. Daly, stage manager; Thomas Frazer, business manager, and A. Anderson, leader of orchestra.

Stevens' Jolly Bachelors Opera company: Jeannie Winston, Nellie Marvin, Suee Singer, May Clarke, Grace Clarke, Leona Cooley, Anna Cannon, Ella Cannon, Emma Ferguson, Arthur H. Bell, W. J. Donovan, Edwin Stevens, Charles Hughes, Sydney Barnes, J. H. Smiley, E. H. Cutter, W. A. Douglas and F. H. Binkhowsk. H. W. Peck, business manager; and Hans Kreissig, musical director.

The Harrisons, in Leonard Grover's Viva, a Sister's Sacrifice: Alice Harrison, Louis Harrison, Adelaide Eaton, Therese Wood, Mary Madden, Lizzie Height, P. A. Ander son, Charles Overton, Walter Kelly, W. H. Thompson, Murray Woods, Harry Vincent and W. Helmyne. Sam Harrison, man ager; and Henry Sator, leader of orchestra.

Hartz, the Magician: Professor Hartz, little Katie Huntington, C. A. Miller, Deihl and Stump, Max Hugo, Merry Mitchell, Mrs. Huntington, musical directress; Harry Seban, treasurer; and Albert Bryan, agent. Child of the State company: Frank J. Pil ling, manager.

Kate Claxton's company in The Two Or phans, etc.: Kate Claxton, Josie Bacheiler and Marie Lewis. C. A. Stevenson, man ager, and Spencer H. Cone, agent.

Colville's Taken from Life company: Louise Baffe, Theresa Waldron, Florence Wood, Fanny Cohn, Gerald Eyre, J. D. Beveridge, M. J. Jordan, Felix Morris, G. H. Leonard, John A. Howell, Wilmot Eyre, W. H. Riley and Charles Burbridge. Samuel Colville, manager, and J. Frank Farrell, agent.

Laura Don's Daughter of the Nile company: Laura Don, Helen Tracey, Hecurie Bascom, Ray Alexander, Mrs. Sol Smith, Henry Lee, E. M. Holland, Liu Harris, Sol Smith and Edwin Cleary.

McKee Rankin's Danites and '49 com pany: McKee Rankin, Mrs. McKee Rankin, J. J. Holland, Archibald Boyd, George Mortimer, M. B. Murray, Mr. Salter, D. F. Richardson, D. B. Snyder, W. E. Lee, Luke Martin, Cora Tanner, Rose Snyder, Emma Marble and little Miss Snyder.

Goodwin and Thorne's Black Flag com pany: N. C. Goodwin, E. F. Thorne, Mrs. N. C. Goodwin (Eliza Weathersby), Mrs. E. F. Thorne, Mrs. John W. Norton, Mrs. George Robinson, George Robinson, Edwin Varcy, John E. Ince and Thomas Martin. John Russell, business manager.

Barry and Fay's Irish Aristocracy com pany: William Barry, Hugh Fay, Thomas Q. Seabrooke, Mira Goodwin, Majorie June, Miss Montgomery, Mrs. Fisher and J. J. Sullivan. S. M. Hickey, manager.

Brentwood company: Pearl Eyttinge, Marion Clifton, Lettie Allen, Leslie Ed-

munds, R. E. Parker and John Marble, R. M. Webb, manager.

Roland Reed's Cheek company: Roland Reed, Frances Bishop, Adele Miller and company. Gustave Mortimer, manager.

Frank S. Chanfrau's company in Kit: Frank S. Chanfrau, Mrs. F. S. Chanfrau, Regina Dace, James H. Alliger, Perkins D. Fisher and others, under the management of Clifton W. Tayleure.

Margaret Mather's company: Margaret Mather, Isabel Morris, Josephine Bailey, Carrie Jamieson, Alexandro Salvini, Milnes Levick, William Davidge, Sr., E. O. Jepson, George Dalton, Walter Eyttinge, R. V. Ranous, J. F. Morgan and John Porter. J. M. Hill, manager.

Ben Maginley's Square Man company: J. M. Hill, manager.

Denman Thompson's Joshua Whitcomb company: Den Thompson, Julia Wilson, Edith Murrill, Walter Gale, Charles Burroughs, Ignacia Martinetti and others, under the management of J. M. Hill.

Minnie Madden



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## BOSTON.

Oakland Garden: The Barry and Fay Comedy company produced Irish Aristocracy to the largest business of the season. Many of the incidents of Muldoon's Picnic are found in the new comedy, and a large number of new ideas of equal merit, and one in which artistic acting is not made second to variety and specialty business. The clever and artistic acting of Barry and Fay, as Mulcahy and Muldoon, is well known, and it is sufficient to state that their efforts met with the appreciation of the audiences as evinced by the laughter and applause. Joseph J. Sullivan deserves credit for his make-up as the Irish goosoon, and for his acting in the rather difficult character. The company, as a whole, contains very good people, who enact the various characters in a most satisfactory manner. This week Alice Oates appears in The Mascotte, followed next week by Mrs. Partington.

Boston Museum: Pirates of Penzance found much favor at this place of amusement, the acting and singing being most commendable. Mr. Mason made his first appearance since his accident, and was cordially received by his many friends. This week Billie Taylor will be presented, with Percy Cooper, George Wilson, Harry Dixey, W. H. Seymour, Rose Temple, Elma Delaro and others in the cast. The regular season will commence this week.

Park Theatre: The season commences 19th, upon which occasion Divorçons will be presented, Alice Dunning Lingard, Alma Stuart Stanley, Charles Wolcott, Max Freeman and other well-known artists in the cast.

Boston Theatre: A Free Pardon is the opening attraction this week, which will be followed by Kit, whose regularity in visiting us is one of the features of the season.

Globe Theatre: The Merry War will be seen for the first time in this city at this theatre 21st.

Boylston Museum: A new variety bill will be presented for this, the last week of the season.

Items: Charles Pattee left this week for Compton, N. H. He weighed himself before leaving.—I am in receipt of a letter from Mrs. Jennie Kimball, in which she states that the engagement of the Corinne Merriamakers in the West is most successful. It would have been impossible for them to come East to appear at Oakland Garden 21st and return in time to fill other engagements, on account of the distance. The matter was explained to Manager Rich, of Oakland Garden, and satisfactorily arranged.—Charles Buckman, for many years at the Gaiety Theatre, has accepted a prominent position at the Globe Theatre. During the evenings he will be seen at the box office, where his courteous and gentlemanly manners will at once make him a favorite.—Mackie and Butler, the Black Nondescripts, have left the Barnum show, and have an engagement at Leadville, Col.—Many alterations will be made in the Boylston Museum. The theatre will be closed for three or four weeks, and will be repainted and otherwise improved. The female minstrels will be done away with, and it is the intention of the manager to produce burlesques upon the successes of the day, such as The World, Romany Rye, etc.

## CINCINNATI.

Heuck's Opera House (James Collins, manager): John W. Morton's Big Four Minstrels inaugurated the preliminary season at this house 12th to a large attendance. The troupe comprises some excellent material, and with the advantage derived from more thorough rehearsal will prove a strong attraction. Morton's song and dance specialties were the leading features. Tony Pastor's combination followed 19th. Harry Weber, in Flint and Steel, is underscored for 26th, and will in turn be succeeded September 4 by The Merry War.

Items: Dewitt C. Cook, the clever club-swinging, who opens 14th at Louisville in his specialty, sojourned here the greater portion of past week.—Manager Robert Elijah Joseph Miles, having finally escaped from the artful clutches of Sam Colville and the demoralizing influences of Union Square, arrived 11th and reports the Dramatic Festival as an assured fact. The event will take place in April, 1883, with Thomas Keene, Lawrence Barrett, John McCullough and Mary Anderson as the stellar constellation, whose multiple excellencies will attract packed houses at \$3 per seat. There was a rumor current that Wimbledon would be

allowed a debut, with Mazeppa as the attraction; but a thorough perusal of Shakespeare by Miles and the committee disclosed the lamentable fact that Avon's bard had not included the equine drama in his repertoire, and the \$22,000 steed has been relegated to the sensational in Taken From Life. Julius Caesar, Twelfth Night and King John will very probably make up the week's programme, although for the purpose of introducing the statuesque Anderson; Evadne may also be included. Music Hall will be honored by the artistic galaxy, and the date designed at present vibrates between the weeks of April 9 and 30.—W. E. Walker, better known to the professional element as Smiley Walker, has been secured as advance agent for the Taken From Life combination No. 2.—The veteran humorist, Alf Burnett, with his newly-organized Tea Party, will inaugurate the season at Goshen, Ind., September 5.—Manager Hubert Heuck returned from Lancaster 11th.—Manager James E. Wooley, of the Bijou Opera House, Middletown, O., has concluded to link fortunes with Sells Brothers' circus, and left for Alexandria, Va., 10th, to meet the party at that place. Mr. Wooley will probably assume charge of the advance interests, though still retaining his interests in the Bijou.—Theodore Thomas will begin his two weeks' engagement 14th at the Highland House. During his stay our Cincinnati orchestra, under Louis Ballenberg's capable management, will visit Louisville and favor the residents of the Falls City with a series of popular concerts at Woodlawn Gardens.—The room located north of Heuck's Opera House, and formerly used as a laundry office, has been handsomely furnished, and will henceforth be occupied by genial Jim Fennessy as his business office.—Adam Forepaugh's circus, which inaugurated the tenting season at this point 14th, will in all like likelihood reap the award merited by its judicious advertising.—Will Fennessy, treasurer of Heuck's, is enjoying himself at Mt. Clemens, Mich., but is expected home at an early date.—Another Richmond is in the field.—Charles Rogers, brother of John R., having recently connected himself as press agent with the My Sweetheart combination for the ensuing season. The gentleman was for several years connected with the local press, and has an excellent reputation.—John Morrisey arrived 13th from Evansville, and will leave 17th for Hartford, Conn. John will assume charge of the American Theatre in the latter city during the season of 1882-83.

## SAN FRANCISCO.

AUGUST 8.

Haverly's California Theatre (Frederick W. Bert, manager): The Mastodons played to light business last week, excepting Friday evening, set apart as the farewell to W. A. McConnell and Marcus R. Mayer, which realized about \$1,000. The Mastodons, on this occasion, appeared in white face, and several interesting features were presented in the olio. Last evening A. M. Palmer's Union Square Theatre company opened in Banker's Daughter. A very large and fashionable audience greeted the company, and it may be said they scored an instantaneous success. Sara Jewett and Joseph Whiting, who were the only new faces of the party, at once became favorites. The whole cast appeared to vie with each other in their respective parts, and as a result one of the best performances was witnessed that has ever been given here. There is scarcely a doubt but that this company will do an exceptionally large business during their seven weeks' engagement here.

The Baldwin Theatre (Hanson Brothers, lessees): The third and last week of Le Voyage En Suisse was given to fairly good houses. A change of bill was given last evening. The laughable pantomime, entitled The Mischievous Perriottes, was preceded by the old English two act comedy, Milky White, a very fair house being present.

Grand Opera House: Closed.

Standard Theatre: Closed.

Bush Street Theatre: Closed.

Items: There is quite an exodus Eastward of the theatrical profession to-day. Marcus R. Mayer departs for New York, en route to England, to bring over the Jersey Lily. W. A. McConnell leaves for Brooklyn, New York, where he assumes the management of Haverly's Theatre for the coming season. J. R. Shattuck, late treasurer of the California, goes to Chicago, where he will make arrangements for putting on the road Senator Silverbags, with Mr. Kennedy, the well-known comedian, as the star. Mr. Shattuck is backed by the necessary capital to give the comedy a boom from the start. Manager Gustave Frohman also leaves to-day. He goes direct to Chicago, where he joins his brother Charles, and together they will arrange the consolidation of Callender's and Haverly's Colored Minstrels for the coming season. He will undoubtedly return in three or four weeks with the Hyers Sisters' company, who go to Australia this Fall via this city. They will undoubtedly play a brief engagement in this city prior to their departure. Mr. Frohman leaves his business interests here in good hands.—Constance Murielle departs to join George Holland's company for next season.—Edward McArdle, for several years past connected with various theatres here, departs for New York to try his fortune there.—Joseph Fleming, late doorkeeper at the Bush Street Theatre, and the champion swimmer of this coast, also leaves for New York to-day.—Mark Thall, who arrived from Oregon last

week, where he has been attending to the interests of the Hazel Kirke company, leaves for that State again in a few days in advance of the Hattie Moore Opera company, which opens in Portland, Ore., 21st.—Messrs. Emerson and Reed reopen the Standard Theatre 28th with a minstrel company, preparatory to which they play brief engagement in the country under the management of Messrs. Mott and Lord.—Ex-Manager Charles E. Locke has departed for the East in the interests of Mmes. Julia Rive King, the pianist,—"Old" John Robinson's Circus opens here 28th for one week.—Mrs. F. M. Bates will be recipient of a complimentary benefit at the Baldwin Theatre 19th, presenting The Woman in Red.—The next regular season of the German dramatic company commences next Sunday evening at Haverly's California Theatre, instead of the Baldwin, as formerly. Mmes. Genee, the directress, announces a very strong company.—Billy Arnold and Johnny Williams, who have been here for some time past, joined Haverly's Mastodons yesterday.—A local dramatic company will produce the new comedy Intercepted, at the Baldwin Theatre 21st. It is by Howard Russell Johnson and Edward Ambrose, of this city, and is highly spoken of by those who have heard it read.—Manager Bert replaced the new appointee, Robert F. Fitzgerald, as Treasurer of Haverly's California Theatre, by putting in Charles Schutz, vice J. R. Shattuck, resigned.—Callender's Colored Minstrels arrived from a very successful season in Oregon on Thursday, and gave a performance the same evening at the Standard Theatre to a large house. They are now en route Eastward via Arizona and New Mexico.—The Union Square Theatre Company, in Hazel Kirke, who have been doing an extremely large business over the Oregon circuit, will return Sunday, and after playing a short season in the country, open at the Baldwin Theatre for a farewell series of performances.—Sam Mott and Charles G. Lord, well known in local theatrical circles, have formed a partnership to play companies from here to Salt Lake City, on certainty, percentage or otherwise. They are thoroughly posted in their business, and they ought to make a success. This is something that companies visiting California have long wished for. Messrs. Mott and Lord will not confine themselves entirely to the circuit between this city and Salt Lake City; but they will also play any companies or attractions in Oregon and other parts of the coast. Their headquarters will be in this city.—The Grand Opera House will reopen in a few weeks, under the management of Charles L. Andrews, with a large specialty company.

## NEW ORLEANS.

Spanish Fort: The week of 27th ult. was devoted to benefits tendered the prominent members of the Criterion Opera company, and was advertised as being the last week of the engagement. Hattie Richardson, the popular leading lady of the company, had her benefit July 29, when Olivette was performed to a very large audience. The fair beneficiary was made the recipient of an abundance of floral offerings and many very valuable presents. Messrs. Figman and Allison were treated to a really splendid benefit 31st, every reserved seat (fully one thousand) was taken. On the 1st Olivette was repeated for the benefit of Misses Vailiere and Barrington. The audience was a large one, and the friends of the beneficiaries loaded them with floral offerings and more substantial tokens of appreciation. Messrs. DeLorme and Rochester selected Pinafore for their benefit 2d. Manager Gorman took his benefit 3d, and chose The Mascotte. The house was crowded. During one of the entr'actes Mr. Gorman played several selections on the accordion. He is an expert performer, and was loudly applauded. After his second encore, and when about to retire, the company came forward, and through their spokesman, Mr. Figman, presented their manager with a very handsome gold-headed cane as a token of their esteem and appreciation of his treatment of them. Mr. Gorman responded in a neat speech. This was to have been the last week of the season; but arrangements have been made for the company to remain two weeks longer. I understand that Miss Marti Brocker, the leading chorister, will, however, be compelled to return North to fill previously made engagements. At her benefit Miss Richardson was presented with the following: A satin-lined toilet case, a heavy gold bangle ring, a moonstone ring, a box of handkerchiefs, a blue enameled locket, a gold necklace, a pair of gold and turquoise earrings and a pair of crimson silk slippers. The other ladies also received valuable presents. Mr. Alison was given a handsome gold watch and chain.

AUGUST 12.—The Criterion Opera company was advertised to remain two weeks from last Monday at this place, but it has been found necessary to curtail the time to one week, as some of the prominent members have been called North to prepare for next Winter's work in companies by which they have been engaged. The Mascotte has been the attraction for the week, and has drawn large houses. The plan of reserving a certain number of seats and charging extra for them worked so well during the benefit week that the management concluded to retain that feature. Six hundred chairs were set apart as reserved, and have been occupied every night by parties who prefer paying the extra price to running chances for good

seats. On the 9th the company tendered a complimentary benefit to Professor J. B. Vogel, leader of the orchestra. This compliment was deserved, and I was glad to see a crowded house on the occasion. Professor Vogel is a leader of considerable ability, and has labored faithfully to enable this company to produce their operas in proper shape. Much of their success is due to him. The last performance of the season will take place at the National Saturday 12th.

Items: Mr. Gorman has about completed his arrangements for the occupancy of Werlein Hall next season, and intends making some important and attractive improvements prior to the opening.—The attractions at the West End for the week have been Mons. E. A. Lefebvre, saxophone soloist, and Prof. Ch. Lowe, xylophone player. Both of these gentlemen are performers of rare merit on their peculiar instruments, and are receiving a full share of popular appreciation.—Milneburg, our regular old-time lake resort, is making preparations to come to the front. The management have inaugurated a variety entertainment to help amuse visitors to their resort.—Monsieur E. A. Lefebvre, saxophone soloist, and Professor Charles Lowe, xylophone player, are giving much pleasure to the patrons of West End. Their playing is much admired, and they are always compelled to answer several encores.—The variety performances at Milneburg give satisfaction to the frequenters of that resort, but do not call for much praise.—Manager Gorman will probably inaugurate his season at Werlein Hall about October 7.—After this week amusement news will be duller than ever, inasmuch the Criterion Opera company close their season.

## ST. LOUIS.

AUGUST 12.

Uhrig's Cave (Collins and Short, managers): Early in the week The Sorcerer was given for three nights; Patience, Manola and Olivette were revived 10th, 11th and 12th; Strauss' Merry War by the Ford company 13th.

Pickwick Theatre (E. E. Rice, manager): The Criterion company in Caste has filled the week out to fair business. Wayman McCreery's L'Afrique will not be revived 14th. Waldorf Phillips' Queen of the Circus will be presented by the new Rice Surprise Party 21st.

Items: Edward Zimmerman, ex-treasurer of Pope's, left for New York to-day.—John W. Norton and wife are expected to arrive home this week. They return to New York to play in Romany Rye four weeks hence.—Charles K. Hager will leave to join Reiland Reed's Cheek party, whose season opens at Nauvaukt 17th.—The testimonial benefit to John J. Collins, joint manager of Uhrig's Cave, has been postponed until 21st.—W. F. Dixon, who made many friends the past two seasons in the box office at Pope's Theatre, has been appointed manager of the new theatre at Hot Springs. His experience will do much towards making a success of it.—Flora M. Pike had a magnificent house at Pope's 12th. All the seats down stairs were taken and the concert was a pleasant success. Miss Pike deserved this substantial compliment, for she is a talented and ambitious little lady.—Julian J. Jennings has returned to the Globe-Democrat, and will in future attend to its dramatic department.—It is rumored that Miss Vincent will leave Ford's company and join Hess next season. Mr. Fitzgerald will probably be another new member of that company. The pleasing little Miss Elising has left Hess and is now with Ford.—L'Afrique will probably not be produced next week at the Pickwick.—The Criterion Comedy company will remain another week, producing Fanchon, with Louise Sylvester in the leading role.—Manager John J. Collins returned home during the week, and he is now in readiness for the Warde starring season.

## BALTIMORE.

Monumental Theatre (James L. Kernan, manager): During the Summer vacation the house has been entirely remodeled, newly decorated and refitted in every part, and now presents a most attractive appearance. The season of 1882-'83, opened on Monday night with a very strong array of talent. The star was the old Baltimore favorite Sam Devere, in his new and picturesque drama, Jasper, supported by J. H. Rowe and Louise Dempsey. The olio portion embraced John and Harry Kernell; the Tills—John and Louisa—and their Marionettes; Kitty O'Neill; the Monumental Quartette; Mollie Wilson and Little Rosebud. Next week, Sea of Ice.

Front Street Theatre (Dan A. Kelly, manager): The regular season of 1882-'83 opened on Monday night, and in spite of the oppressive heat, the house was packed. Manager Kelly has returned to us and has lost none of his ability as an actor; his performance in the Shadow Detective was proof positive of that fact. In the olio were Dan Collyer, Isabel Ward, the Maxwells—Tom and Clara—Daisy Norwood, Frank Campbell and Billy Kennedy.

Items: Ford's Opera House will have a week of minstrelsy commencing August 21. Thatcher, Primrose and West's Minstrels are billed for that date. The regular season will open September 4.—George H. Rife, the popular business manager of the Monumental Theatre last season, has secured a release from the Rooney combination, with whom he had engaged, and will occupy his old position, in which he made many friends.

## ALABAMA.

MONTGOMERY.

Montgomery Theatre (J. Tannenbaum, manager): Manager Tannenbaum is still in New York enjoying himself. (Private advices state that he has gained twenty pounds). His date-book contains the following, with more to hear from: Mrs. Langtry, Hess Opera company, Mlle. Rhea, Lotta, Barrett, My Partner, T. W. Keene, Annie Pixley, Mr. and Mrs. Chanfrau, Old Shipmates, Madison Square companies, John F. Raymond, Tourists, Barney McAulay, Gus Williams, Sam'l of Posen, Cheek, Ford's Opera company, La Belle Russe, Sol Smith Russell, Salsbury's Troubadours, James O'Neil, Marion Elmore, Bartley Campbell's White Slave, and the leading operatic, dramatic, spectacular, specialty pantomime, ballet and minstrel organizations.

## CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (Hawes and Keeler, managers): Season will open 28th, with Harrigan and Hart's latest success, Squatter Sovereignty, for which I bespeak the greatest success, as its laughable incidents have been enjoyed by many of our theatre-goers at your Theatre Comique. A much needed improvement has been made in the stage, a large opening having been cut in the wall, thus allowing scenery to be taken to the wings from the wagon. A baggage elevator has also been put in. Booked: The Danites, 29th; Carrie Swain, 30th; Anthony and Ellis' Uncle Tom's Cabin company, September 2.

## DISTRICT OF COLUMBIA.

WASHINGTON.

At Comique, week of 7th, were Minnie Oscar Gray and W. T. Stevens and their dogs, in Saved from the Storm. Florence McDonald, song and dance, and Nelson, Egyptian juggler were the other new people.

At Driver's, May Arnot, H. Taylor, Nellie Amon and McDermott are the new people. Barney Reynolds remains and has benefit 18th.

Professor Sawyer, Mr. J. Fagin and Minnie Beauman are the principal attractions at Abner's.

AUGUST 14.—At the Comique, Wheatley and Traynor are the new people. At Driver's, the Eclipse Opera company, in An Operatic Bombardment. Barney Reynolds remains only a week longer. At Abner's, Herr Ignaz Conrad, in addition to the attractions of last week.

Items: The MIDSUMMER MIRROR found such a ready sale, that an hour or two after it was received, it was impossible to find a copy upon the counters of the newsdealers.

## ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Nothing at this house until 23d, when Rice and Hooley's Minstrels commence their season.

Arena: Forepaugh's Show is announced for 24th. They have over 1,000 feet of bill boards, recently erected by Tillotson and Fell, covered with their paper.

Items: Marie Litta's family are again residents of this city, having recently returned from Chicago.—Manager J. K. Tillotson is figuring with Lillian de Garmo to play soubrette parts in The Planter's Wife next season.—The Cartland-Murray combination has again changed its title; this time to "The Cartland company." Charles Brown, their general agent, will arrive in a few days to visit with his family.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): The amusement season was opened 10th, by J. K. Emmet, in Fritz in Ireland, to a \$900 house. The performance was good throughout, but Emmet's voice is not as clear as in former days. Bookings: Haverly's Mastodons, 25th.

## IOWA.

CHICAGO RAPIDS.

Greene's Opera House (C. G. Greene, manager): J. K. Emmet will open the season at this house 12th.

## COUNCIL BLUFFS.

Deakin's Original Lilliputian Opera company comes 10th and 11th.

Arena: Batcheller and Doris' circus billed for 17th.

## DAVENPORT.

Burtis' Opera House (A. L. Skeels, manager): Will open 19th with J. K. Emmet, followed by Haverly's New Mastodons 24th. Fay Templeton 30th and 31st. Many improvements have been made during the lull in the season, such as kalsomining and painting. The lobbies and aisles have been newly carpeted. Several new scenes and an elaborate drop curtain have also been added, making the interior of the house one of the finest in the West. Manager Skeels reports a large number attractions booked.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Emmet opened the season at this house 7th and 8th to crowded houses. Booked: Haverly's Mastodons, 23d.

Academy of Music (William Foster, manager): The season will open here 21st and week with Ida Lewis as the attraction in Hidden Hall, under the management of John Whitley.

Lewis' East Side Opera House (J. C. Ritchey, manager): E. L. Gran's Chicago Comedy comedy, brass band and orchestra, State Fair week, commencing September 1.

## DUBUQUE.

Opera House (Duncan and Waller, managers): The Chicago Church Choir company gave a formal opening of the house 7th in Patience, to fair business. Owing to a bad dose of Patience, by a former company, our people did not take kindly to the opera. The company deserved better. J. K. Emmet will appear 17th in Fritz in Ireland at the opening of the house for the season of 1882-83.

## KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The season of 1882-83 opened with a boom, the engagement of Emmet 9th being a perfect crush, notwithstanding that this was his third appearance. Manager Hughes is to be congratulated on his auspicious opening. The attaches of the house are same as last season, and everything about this little gem of a theatre looked bright as a dollar fresh from the mint. J. M. Hill's company, in A Square Man, comes 12th. Haverly's Consolidated Minstrels 24th, and Hooley and Rice's newly organized combination of burnt cork talent 29th fill up the month. The Hanlons, under Colonel T. Allston Brown, open month of September, being booked for 4th and 5th.

## SIOUX CITY.

Academy of Music (W. H. Grady, manager): Deakin's Lilliputian Opera company 7th and 8th to fair houses. Matinee on afternoon of 8th to big business. The per-



formances of Admiral Dot and Jennie Quigley were liked, as several encores attested. Items: Buffalo Bill passed through here on Monday last on his way to Fort Randall, to secure the famous Sitting Bull as a member of his troupe for the coming season. He has letters from President Arthur allowing him to make contract with S. B. He met the interpreter of Sitting Bull at Yauktion, who will bear his message to the latter.

## INDIANA.

## INDIANAPOLIS.

Park Theatre: Closed.  
Grand Opera House (J. B. and G. A. Dickson, proprietors): Al Lipman's benefit was a great success. Our people testified their appreciation of this artist's ability by turning out in large numbers and filling the house. The comedy of Snowball was presented by Mr. Lipman, who was assisted by all the professionals summering here.

English's Opera House (Will E. English, proprietor): Mr. English returned from New York Friday, where he has been to make engagements for next season for his theatre. Among the long list of attractions which will appear during the winter are the following: Lotta, Rhea, Margaret Mather, Alice Dunning Lingard, Maggie Mitchell, Annie Pixley, Charlotte Thompson, Kate Claxton, Chanfrau, Katherine Rogers, Bertha Welby, Catherine Lewis, Agnes Herndon, Carrie Swain, Pearl Eyttinge, the Harrisons, the Rankins, Den Thompson, Frederick Warde, Barney McAuley, Robinson and Crane, Baker and Farron, Aldrich and Paroloe, Kiralfy's Black Crook and Strogoff, Alice Oates, Ranch 10, Mitchell's Pleasure Party, Boston Comedy company, Wilbur Opera company, Niles and Evans Meteors, all of J. M. Hill's combinations, all of Haverly's combinations. The season will open Sept. 20.

Zoo Theatre (Gillmore and Whallen, proprietors): Business continues good. An excellent bill is promised for next week.

Arena: Forerough will be here 19th.

Items: Will English has been offered a directorship in the Haverly Amusement Company.—Twelve Elks went to Chicago to attend the dedication of the Chicago Elks' Rest. Those unfortunate brothers who were compelled by business engagements to remain at home, turn green with envy when they listen to the accounts of the glorious fun enjoyed by the visitors.

## KANSAS.

## LEAVENWORTH.

New Opera House (D. Anthony manager): The season opens 14th, with Louie Lord and company for one week. They open their season also, and come from Chicago direct. Coming: Hanlon Brothers, 24th; Old Shipmates, 30th; Batcheller and Doris' circus, September 1.

## MAINE.

## BANGOR.

Opera House (Frank A. Owen, manager): Season opens 21st with Kate Claxton in Frou-Frou. Charlotte Thompson appears September 2 in Jane Eyre. Manager Owen plays the Claxton party in Dover, Belfast and Rockland.

## MASSACHUSETTS.

## FALL RIVER.

Academy of Music (J. S. Borden, treasurer): The Academy opens 29th with Leavitt's Gigantean Minstrels; September 2, Baird's Minstrels.

## GLOUCESTER.

City Hall (J. O. Bradstreet, manager): The opening entertainment at this house will be given 28th, by Charles H. Duprez's Gigantean Minstrel company, now organizing in this city. This is the old, original Duprez and Benedict party of forty artists, including fourteen end men, etc., etc.

Items: Manager Bradstreet hands me the following memo of bookings at the hall during the next four weeks: Minnie Foster's Uncle Tom Party 30th. John S. Moulton holds September 4. J. F. Rock (of Lynn) 5th; Chanfrau in Kit 12th; Mrs. Chanfrau 18th; Eugene Tompkins 19th.

## LYNN.

Henry Bergeman of this city has been engaged to lead juvenile business with Herne's Hearts of Oak. Revere Beach Theatre opened 5th under management of E. H. Gray of Boston. Professor Charles Miller, ventriloquist, of Bangor, goes with Hart's next season. Professor E. K. Hood, elocutionist will begin a series of lectures and readings at Odd Fellows Hall early next season.

## MICHIGAN.

## ALBION.

Albion Opera House (M. C. Moore, manager): Edgewood Folks, July 31, to a crowded house; company first-class. Dr. Henry Blade lectures 6th.

## DETROIT.

The Park Theatre will open the week of 21st, though with what company, has not yet been announced.  
George Chester, who has been on the Free Press for many years, this week severs his connection with the paper to become the business agent of Cheek. Frank Curtis is expected here next week and will probably remain until the opening of the Joseph Wheelock season in this city.

Alice E. Ives, of this city, has written a society drama, the production of which a New York manager has under consideration.

Bessie Justice, of Windsor, Ont., formerly of Gus Williams company, leaves next week for New York. W. Hough, press agent of Coup's Circus, has resigned. Mr. and Mrs. M. B. Curtis are staying within a few miles of the city. Mr. Curtis is indulging his penchant for fishing to a remarkable extent.

Detroit comes to the front with another play; Messrs. C. S. Hathaway, of the Free Press, and O. M. Parker, of Every Saturday, have nearly completed an American society drama which they hope will effectually solve the problem now agitating the minds of dramatists. "What is the American drama?" It is reported that they are negotiating with a Philadelphia manager for its production there.

W. J. Scanlan, under the management of W. H. Power, will open his season in Detroit, in Bartley Campbell's new play, Friend and Foe, some time in September. Florence Gillette has retired from the stage for awhile, having accepted an engagement as nurse in an hospital at Winnipeg, Manitoba. Walter Robinson has secured a sensational drama entitled Sunlight of the Sierras, from the pen of a St. Louisian, and has engaged W. H. Hough, as business manager.

August 13.—The only theatrical attraction the past week was Fred K. Loranger's appearance as Richelieu. He was supported fairly by a mixed company of professionals and amateurs, who, considering the time taken for rehearsals, did surprisingly well.

Mr. Loranger has many points in his favor—a pleasant voice, a good stage presence and good dressing—but he has soared too high for so inexperienced a person, and expects to rival Booth and Barrett without going through their early stage experience. In this he makes a grand mistake. If he would play minor parts in some good company he would amount to something more than ordinary; but as it is, he is on the wrong road.

M. Quad's new play, the Limekiln Club, will first see light 21st, and will be given three nights. Great things are expected of it. There is probably no city of any size that has not heard of Brother Gardner, Way-down Beebe and the other members of this famous organization, through the Free Press. The play will be presented with new scenery and mechanical effects, also with original music. We await its production with pleasurable anticipations.

The Damon and Pythias presentation spoken of in my last is going to do finely. H. A. Langdon and John A. Lane will play the respective title parts. The company supporting is a splendid one.

Haverly's Colored Minstrels appear at the Detroit 24th and 25th.

The Park will open 21st for the season. The Ferguson and Mack Specialty company will be the attraction. This season the matinees will be on Tuesday and Friday afternoons, instead of Saturday as formerly. James Morrison, late musical director of Haverly's Minstrels, will conduct the orchestra.

Gus Williams was in the city the past week, but left for Mt. Clemens at once, where he will spend a month in recreating.

J. J. Levy, agent for Barrett, is in the city looking well. His star's season will open at Port Huron 21st. Bronson Howard's new play, Won and Re-Won, will receive its first presentation October 10, at the Madison Square. The lithographs of the Limekiln Club, which adorn the shop-windows, are very attractive, and are a credit to the Calvert Lithograph Company of this city, who did the work.

It is said that the work done at the Detroit Opera House this summer by Hopkins, of this city, will surprise visiting companies. All the scenery has been retouched and numerous new sets painted, and the drop curtain has been also brushed up. The latter is, to my mind, the handsomest painted curtain that any theatre in the country possesses. A new stage is also a valuable improvement.

## KALAMAZOO.

Academy of Music (John V. Redpath, manager): Sol Smith Russell and company opened the season 1st, in Edgewood Folks, to good business. Haverly's Colored Minstrels, 20th.

Kalamazoo Opera House (F. H. Chase, manager): This house was opened 1st by Robert McWade and company, in Rip Van Winkle, to light audience.

Arena: Cole's Circus 15th.

## MUSKOGEE.

Opera House (F. L. Reynolds, manager): Sol Smith Russell 3d to good business. September 4, Haverly's Mastodons.

## MINNESOTA.

## MINNEAPOLIS.

Pence Opera House: The Chicago Church Choir company gave entertainments to good houses 1st and 2d. Patience was the bill both nights and was roundly applauded.

Items: At the completion of the new Syndicate Opera House, next Spring, all engagements made for the Academy of Music will be filled in the former house, under the present Academy management. The Academy will then be remodelled.—Phosa McAllister has closed her Winnipeg engagement. She will reopen at Pence Opera House in this city 28th.

## STILLWATER.

Opera House (E. W. Durant, manager): Chicago Church Choir to large and fashionable house July 31. Katie Putnam will appear at Opera House 10th.

## ST. PAUL.

Opera House (Charles Hains, manager): The Chicago Church Choir company, four performances 3d, 4th and 5th, presenting Patience to crowded houses, composed of the elite of the city. Jessie Bartlett-Davis carried the part of Lady Angela admirably. Jennie Dutton and Jeannie Herrick alternately assuming the title role in a highly satisfactory manner. Emma Baker and Mae Laws St. John gave very pleasing renditions of the parts of Lady Jane and Lady Saphir. Samuel Kayser, Charles H. Clarke, Charles O. Barnes and John E. McWade carried their several roles in admirable style. The chorus was strong and effective.

Commodore Davidson is rapidly perfecting his plans for the commencement of work on the new Music Hall. J. B. McElfrick, of St. Louis, is now engaged upon the plans. The building will be erected with an eye to perfect safety in case of fire, and every improvement in ventilation. In case of emergency the entire frontage of 85 feet, can be thrown open. The entrance into the auditorium will be 15 feet wide. The main auditorium will be 115 feet deep by 35 feet wide. The parquette and parquette-circle, dress circle and gallery, are to seat 1,900; while the inner foyers and aisles will give standing-room for 900 more; which gives a capacity of 2,800. The stage is to be 85 feet wide, 46 feet deep, and 81 feet high, including stairs, dressing rooms and property-room. The drop curtain will be 38 feet square, and the height from the stage floor to the rigging loft 66 feet. The boxes, eight in number, will each have a width of 16 feet. The ornamentation and decoration will be in fit keeping. The scenery is to be of the drop style. The estimated cost is \$125,000, and it will be named Central Music Hall.

Arena: Astley's Great Show is billed for 14th; W. W. Cole's Great Show 25th.

## NEBRASKA.

## OMAHA.

Boyd's Opera House (J. F. Boyd, manager): J. K. Emmet's Fritz in Ireland 4th and 5th, three performances. Large business. Haverly's Mastodons 21st.

Academy (Nugent, Glenn & Co., managers): This house opened 5th with a first-class variety company, after a temporary closure of about two weeks. Mr. Nugent is now the sole proprietor. Fair business.

## NEW JERSEY.

## TRENTON.

Taylor Opera House (John Taylor, manager): The improvements are about finished and everything will be in shape to open on the 26th with Carnecross' Minstrels; 28th, Rentz Santley Novelty company; 29th, Harris' Comedy company (Charles Fostelle); September 1, San Francisco Minstrels; 2d, Hanley's Squatter Sovereignty; 4th, Alexander Kaufman.

Grand Central Garden (John Winter, proprietor): The improved entertainment given

past week has somewhat increased the business at this house.

## NEW HAMPSHIRE.

## PORTSMOUTH.

Music Hall: Our season opens with Kate Claxton in Two Orphans, 28th; Denman Thompson is booked for the 31st; Charlotte Thompson, September 5; Leavitt's Minstrels, 8th; Tourists, 9th.

## NORTH CAROLINA.

## RALEIGH.

Maybury, Pullman and Hamilton's circus billed for 23d. Barrett's circus men are putting up paper for 30th. Madison Square Theatre has engaged Metropolitan Hall for the near future. Date unfixed. A new coat of paint is being put on Metropolitan Hall, and the stage and scenery are being overhauled.

## NEW YORK.

## ALBANY.

Leland Opera House (Charles E. Leland, manager): Opened one night 8th, when Barlow, Wilson and Company's Minstrels appeared, and gave a satisfactory performance.

Music Hall (George E. Oliver, manager): Thatcher, Primrose and West's Consolidated Minstrels gave an excellent performance to a packed house 9th.

## TROY.

Barnum's Circus attracted two large audiences 2d. The entertainment offered was first class, and gave good satisfaction. D. S. Thomas, the press agent, deserves special mention for his courteous dealings with members of the press.

The Grand Central Theatre is being rapidly completed.

## ROCHESTER.

Corinthian Academy of Music (Arthur Leutheford, manager): Although the heat was oppressive in the extreme, it was not sufficient to keep away the large audience that greeted the appearance of Thatcher, Primrose and West's Minstrels on the 4th. We can only speak in words of praise of the artists comprising this company. The troupe had given but one performance prior to this; but notwithstanding the lack of rehearsal, as an organization, the sweltering audience were highly delighted with the entertainment. George Thatcher in his specialties was very pleasing. The Three Rankins brought down the house with their musical act, as did Frank McNish, in his dance. The singing in the first part was excellent, and the telephone act of Thatcher and Dougherty was a most laughable bit of pleasantry. The company, as a whole, is first class, and will keep well to the front. Booked: Niles, Evans, Bryant and Hoey, 14th, week.

Grand Opera House (P. H. Lehnen, manager): Barlow, Wilson and company's Minstrels did an immense business 7th. The programme contained several new acts, which were well received; each member exerted himself to please, and the audience gave evidence of great satisfaction. Tony Pastor appeared 10th to a packed house, and notwithstanding the intense heat, the audience enjoyed themselves. Joe Williamson, a local comedian, made his debut in the closing piece, and his success is assured. As Tony is always surrounded by a strong body of artists, it is unnecessary to enter into details of all the good things he presented. "Tis enough to say that the entertainment was an excellent one. Booked: Baum's Maid of Arran 14th, week.

Corinthian Academy of Music (Arthur Leutheford, manager): Booked: Niles, Evans, Bryant and Hoey's Meteors 14th, week.

## OHIO.

## CLEVELAND.

more fortunate than her sister cities, Buffalo, Toledo, Detroit and other points, enjoys this week the series of excellent programmes as given by the only Theodore Thomas orchestra. Professor Leavitt reports a large advance sale and the gardens will be filled nightly. Cincinnati next week 14.—Both Opera House and Academy are undergoing their midsummer cleaning, while the Comique, which never cleans, flourishes nightly with third rate variety. Keating and Sands, Louise Murio and the Edward Sisters enjoyed the warm weather at this place last week. Charley Davis made his debut 3d, taking place of Shields (who has gone home with consumption) in the Irish team, Shields and Richmond. His brother, E. C. Davis, who joins Rhea's company in New York, August 15, has received from Manager Chase several large painted plush plaques advertising the interesting lady. After a week's display in prominent windows, they are to be presented to Manager Hanna, Charley Wesley, of the Weddell House, and Cleveland Press Club.—Dora Hennings (Mile Doron) sails for Europe 10th. Will remain abroad about six months studying, and already has an engagement to fulfill in California on her return.—Mrs. John Undermer leaves this week for a few weeks' visit on Little Bass Island, in Lake Erie.—Mile. Litta rests at Clear Lake, Iowa, previous to a visit at Long Branch.—Mr. Darwin Cody, a cousin of Buffalo Bill's, was in town last to see after the Cody claim to property in East Cleveland. It is doubtful whether they succeed, as the present residents and owners will fight hard.—Mr. J. C. Lanty arranged the Thomas programmes. Eighteen new numbers will be played.—Will Voltz, late of the Leader, intends issuing a new dramatic and society journal in September.—A large extra order for the MIDSUMMER MIRROR was made by Van Epps & Co.

August 13.—The Thomas concerts are over and the weather is divine. For ten days in succession it rained just enough on each to soak the chairs in Gardens, and make overcoats and umbrellas the correct things, in lieu of fans and light shawls. First three evenings the audiences were large, but Thursday—Wagner night—when the number reached about 1,000, it was announced that the remaining concerts of the week would be in the Tabernacle down town. Friday—request night—the weather was perfect, and 2,000 people crowded the Tabernacle—our apology for a music hall. Professor H. H. Darby, the gentlemanly little manager from Toledo, used every inducement to persuade Theodore to remain over Sunday, giving two sacred concerts; but neither for love nor money could he be prevailed upon to stay away from his beloved Cincinnati longer than agreed upon. For two weeks Cincinnatians will enjoy their music feast; then the "unrivaled" returns to New York for a Fall opening.

Euclid Avenue (L. G. Hanna, manager): Opens Sept. 13 with Haverly's Mastodon Minstrels—four nights and matinee. Mile. Rhea will probably follow for one week. Internal improvements are progressing nicely, and will be completed this month. A few coats of dazzling white paint, with gold

trimmings, on the Opera House entrance, would give it a decided metropolitan air.

Academy (John A. Ellsler, manager): Hartz combination opens 28th, one week. Gus Williams comes Sept. 4, and F. B. Warde 11th. Improvements nearing completion.

Items: Frederick Warde begins season at Akron Sept. 4, rehearsing here week previous. Probability of his reviving Sheridan Knowles' drama, William Tell, under John J. Collins' excellent management.—Little Katie Huntington, a dramatic and musical prodigy of Canton, left 12th for Elyria, where Professor Hartz opens his season 14th. The Professor's company includes this little lady and male impersonator; Charles A. Miller, ventriloquist; Deihl and Stump, musical team; Mons. Max Hugo, in scenes of Oriental grandeur (whatever that may be); Mary Mitchell, clairvoyant; Mrs. A. J. Huntington, musical directress. Harry Lebeau will act as treasurer, while Al Bryan will be in his element inspecting the bill posting and advance work generally.—Theodore Thomas, the beau ideal of musical conductors, seems fitted by nature to adorn the leader's stand, and it is a pleasure to witness his graceful poses before audiences. The Windsor Club dined here 11th.—The exquisite Spring song of M. delessoln, as played by Thomas' Orchestra, was arranged by the late Alfred Pease, who resided here, quite well known, previous to his death in St. Louis.—The Leader of 13th says: "Manager L. G. Hanna is expected home from the East every day." Manager Hanna has been in Chicago for a week's pleasure and returns to-morrow, 14th.—A grand concert, under the Opera House management, will be given at Congress Lake, 31st, by Philharmonic Orchestra and the Arion Quartette.—Early in the season we are to have Patience by home talent. The cast is already completed and rehearsals begin shortly.—Manager Gaul has succeeded in securing Mile. Litta for an extensive tour of operatic concerts, beginning at the Tabernacle middle of October. Excursion trains will run.—So we are not to see Mile. Aimee this season! Well, Manager Hanna has engaged the Hanlons instead; so we are not so badly off as we might be.—Theodore Thomas considered Cleveland audiences second to none in appreciation of good music." So says the Sunday Voice.—Of course, he will come next Summer, and it's to be hoped our new Music Hall will be finished in time to give him a fitting welcome. It reflects very badly on Cleveland that the Thomas Orchestra was driven out of a beer garden by rain into such a barn as the Tabernacle.—There were a number of requests that Thomas play the violin obligato to Handel's Largo; but he excused himself as being out of practice.—The Germania Orchestra, Harmonic Vocal Society and a quartette from Thomas' Orchestra, give a grand concert at Halthorst's 13th.—Emma Stokes, of Child of State company, is a former Cleveland lady.—Edwin C. Davies left 13th to join Mile. Rhea's company, playing general utility.—The Leath combination is at the Theatre Comique this week, 14th, and Le Claire and Russell's Just in Time, 21st.—Frederick Warde will add The Serf to his repertoire this season.

## COLUMBUS.

The members of the Judge Slasher combination will meet in this city September 11 for rehearsal. The tickets for the benefit of Ed. C. Noble, which takes place at the Grand 24th, are selling rapidly, and the entertainment promises to be successful in every way. Messrs. S. S. Knabenhue and Trevitt W. Okey have caught the fever and between them evolved a play in four acts, which they call Luke. The scene is laid in Virginia City, Nev. Parties that have read it say it is very good, and contains some strong and new features. Charles L. Davis (Alvin Joslin) was in town with his watch and quartz scarf pin last week. George E. Stonebarn, the new manager of the Grand, will bring his family and settle in the city next week.

## DAYTON.

Memorial Hall, Soldiers' Home (Holmes and Barton managers): The week's business was large and the plays presented gave general satisfaction. The benefit did not materialize as was expected 5th, and the disbanding of the company was explained as the cause. Messrs. Holmes and Barton had signed a contract with the managers of the Home to furnish a company for the Summer season of twelve weeks, for a certain sum. They furnished a good company and all went merry, etc., until last Friday, when everything was thrown into confusion by the resignation of Helen Tracy, Frank Roberts, Miss N. Carleton and Willie Royston, and their departure for New York. The trouble was between the former two on one side and Managers Holmes and Barton on the other. Dame Rumor has it that Miss Tracy and Mr. Roberts wanted to control the company, whereupon they were discharged; while another rumor is current that the managers endeavored to take the first benefit, which the company claimed as theirs. At all events, the company disbanded and Memorial Hall remains closed until the regular season opens.—Saturday the daily papers teemed with interviews with Raymond Holmes and Frank Roberts.—The managers of Memorial Hall kindly released Holmes and Barton from filling the remaining three weeks of the season.—C. W. Faber, the programmer for the Home, threatens to sue for damages, claiming to be one hundred dollars out by the bursting of the company.

## SPRINGFIELD.

Our two theatres, Black's and the Grand Opera House, will be managed next season on a plan that has not yet been attempted in this city. An understanding will exist among the managers by which, if possible, only one house will be open on a night, insuring a good audience.—Tony Pastor and company at Black's 17th, under G. W. Emery's management.—W. C. Hamilton's Judge Slasher combination will inaugurate its season here 18th.—Major H. Tyner, manager of Crystal Hall, has returned from a pleasant visit to his old home, Mankato, Minn.

## TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The extensive repairs which the Opera House is now undergoing are rapidly approaching completion. The frescoing in the front part of the house is entirely finished and is very handsome, reflecting great credit on the artists, Cooks Bros., of this city. Work on the new scenery and drop curtain will commence this week, and the house will be ready for business by September 1.

Business continues fair at the Park Theatre, although the programme has not been up to the usual standard during the past week. There is some talk of the Adelphi reopening at an early date, with probably the veteran variety manager, Col. Paul Edwards, at the head.

## PENNSYLVANIA.

## ALLENTOWN.

Academy of Music: Barlow, Wilson's and Company's Minstrels will appear 19th. Fay Templeton's Opera company in Olivette, 21st, and the Jolly Bachelors, 30. The regular season will open Sept. 2, on which occasion Only a Farmer's Daughter will be presented.

## BETHLEHEM.

Grand Opera House (C. F. Smith manager): The theatrical season will open here on the 19th. Fay Templeton's Mascot company being the attraction. On the 21st Barlow and Wilson's Minstrels will tend amusement to our people. Booked, 29th; Only a Farmer's Daughter.

## HONESDALE.

Liberty Hall (E. F. Chambers, manager): Booked: 28th, Agnes Wallace Villa company; November 8, M. B. Leavitt's Gigantean Minstrels; Nov. 22, The Judge Slasher company; Nov. 23, Fifth Avenue Theatre company, Two Orphans.

## LANCASTER.

Fulton Opera House (B. Yecker, proprietor): R. P. Farren, scenic artist, from Boston, has just finished painting an entire new set of scenery, and the house has undergone an entire renovation during the Summer. Season will open 25th, with Barlow, Wilson and company's Minstrels; H. S. Clark's Uncle Tom's Cabin, 29th; Tom Thumb, September 11 for four days.

## MEADVILLE.

Opera House (H. M. Richmond, manager): Season opens September 7 with the Lingards in Divorcons.

Arena: Barnum is billed for September 25. Items: Warren Ashley is sojourning with friends in this city. He has engaged with the Fay Templeton Opera company for this season.—I received a call from Henry Millard, the circuit manager of Corry, Pa., on Wednesday, and he speaks in glowing terms of his prospects.

## NEWCASTLE.

Opera House (R. M. Allen, manager): The improvements are now completed making this one of the finest houses for theatrical entertainment in the state. Seating capacity is 1,000. The season opens 31st, at which time Fred Warde will play Virginia. The attractions booked excel those of former years, and no pains will be spared to make the entire season a success.

## RHODE ISLAND.

## PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): Fatinitza, with Anna Guenther as Vladimir, filled the Pavilion at each performance. This week Chimes of Normandy is announced, with Miss Guenther as Germaine.

Park Garden (Hopkins and Morrow, managers): The New York Ideal Opera company, in Billee Taylor, drew immensely the past week. This is, taken collectively, the best organization that has appeared in this city, and I learn with regret they will disband after their season at Park Garden closes. This week Pirates of Penzance will be given, with Si. nor Brocolini as the Pirate Chief, Henri Laurent (seen at his best this Summer) as Frederick, and Janet Edmondson as Mabel, A W F McColin as the Major-General, and other characters in equally capable hands. As a company they have won hosts of friends, and only praise can be spoken of them. Especially are they worthy of commendation in their earnest desire to do their best in even minutest particulars.

Opera House (George L. Ryan, manager): Collier's Lights of London commences a week's engagement September 4.

Items: M. B. Leavitt's Gigantean Minstrels are booked for Providence Opera House September 1 and 2.—Claude de Haven (who likes our city well enough to call it home), goes as manager of M. B. Leavitt's and Tony Pastor's combination.—Gus Herring left for Chicago last Saturday night, where he joins Hookey and Rice's Minstrels as leader of orchestra.—Prof Fred Von Olden will lead the orchestra at Providence Opera House the coming season.—D W Reeves' orchestra is engaged for Low's Grand Opera House, which means the best of music every time.

## TENNESSEE.

## MEMPHIS.

The operetta Cinderella is to be performed here September 25 to open the season. The parts will be represented by a troupe of bright, intelligent children from East Saginaw, Mich., under the direction of Mrs. Benton.

## UTAH.

## SALT LAKE CITY.

Salt Lake Theatre (Came and Clawson, managers): Jay Rial's Uncle Tom's Cabin company closed a very successful engagement July 29, which ran through the entire week. Madame Rive King, the celebrated pianist, will appear 4th and 5th. Gus Bruno in Muldoon's Picnic 7th and 8th. The Hanlon Brothers 17th, 18th, 19th.

Walker Opera House (D. B. McKenzie, manager): John S. Lindsay's combination produced Twit Sevot to a fair house July 27 and 28. The Tennessee Jubilee Singers appeared here to good houses 29th and 30th.

## VIRGINIA.

## DANVILLE.

Opera House (J. E. Catlin, manager): The regular season opens here Sept. 13 with C. B. Bishop. The prospects for the coming season are very flattering. Crops of every kind in abundance. No changes will be made in the Opera House, although it is sadly in need of seats, scenery, paint, etc.

Arena: Maberry Pulman and Hamilton's Circus comes 19th.

## NORFOLK.

Barrett and company's circus comes 21st. The Academy of Music will be opened 28th, by Thatcher, Primrose and West's Minstrels, and the outlook is, that they will have an overwhelming audience.

## RICHMOND.

Mozart Hall (Charles L. Siegel, manager): The 325th weekly musicale of the Mozart Association was largely attended on the 3d. A well selected programme of vocal and instrumental numbers, was admirably rendered. The violin solo, Fantasia Pastorale, by Peter Martini, and the contralto solo, Abence, sung by Miss Eolne Sheffield, are deserving of special mention.

Comique (W. W. Putnam, manager): Business good. The attraction came as last week, with the exception of Ella Kent, who opened on the 7th.

Items: S. H. Barrett's Circus shows here on the 16th.—Pierre Bernard is in New York engaging attractions for the Mozart Association.—The preliminary season at the Richmond Theatre opens on the 20th.

## WISCONSIN.

## MILWAUKEE.

Academy of Music (Harry Denkin, manager): The Jolly Pathfinders in Straps,



closed a successful engagement July and 29. On this occasion was celebrated the 400th performance given in this house, by the allotment of a gentleman's and lady's gold watch to the holder of the lucky coupon. The performance was excellent. The house is to remain closed for a short time to allow of frescoing and repairing.

Grand Opera House (R. L. Marsh, manager): J. M. Hill's Square Man company, with Ben Maginley at the head, 2d, 3d, 4th and 5th, to fair business, taking into consideration the warm weather. The play is rather interesting. Roland Reed in Cheek, 24th, 25th and 26th. Regular season to open 28th, with Taken from Life.

Items: Jacob Litt, treasurer of the Grand, under Mr. Nunnenmacher, does not remain with Mr. Marsh. He seeks a traveling position.—John Slensby will build a variety theatre which will be ready for the Fall season.

## WEST VIRGINIA.

### WHEELING.

Adam Forepaugh's Circus gave two performances here last full tents; they were delayed by accidents of the railroad until 2d when they went to Steubenville, O.

Item: Frank Hennig, of the Katherine Rogers company, has been here on a visit to his parents. Frank is a Wheeling boy, and this being his first season in the profession, his many friends wish him success.

James Hamilton, advance agent for Herne's Hearts of Oak, died here on the 6th, aged thirty-six years. Mr. Hamilton was the founder of our present opera house, and to his liberality Wheeling is indebted for the only first class place of amusement in the city. He leaves a wife and one child. Some of Jimmie's old friends got together and discussed the feasibility of giving a benefit to the widow, and a generous offer from Mr. Herne we have no doubt will be readily accepted. Below is a copy of Mr. Herne's letter:

A. J. HALSTEAD, ESQ.—SIR: I have at this moment received a telegram informing me of Jimmie's death. I must say that it was a shock. I am anxious to do something to show an appreciation of him as a man and business associate. I know of no way better than in a testimonial benefit to his widow, by the Hearts of Oak company, of which he was a member at the moment of his death, and although late in the season when I reach Wheeling (March 19 and 20, 1883), yet I know of no place where such a scheme could be carried to so successful an issue as in his own town. I know that he will not be forgotten there, and while I might give the same time and energy to the object elsewhere, I am confident that it would not result so beneficially to his widow and son. With your assistance and that of his many former friends and companions, we ought to make the token a very substantial one. I have two nights, and if you think well of it, arrange to give one to the memory of James Hamilton. Gentlemen, let me hear from you in reply, and believe me, yours truly, JAMES A. HERNE.

## CANADA.

### TORONTO.

Horticultural Gardens: Haverly's Comic Opera company came all of a sudden upon us and opened an engagement of three weeks, commencing July 31, and judging from the increase of business towards the latter part of this week, promises to be a very successful engagement. They give The Mascot, Pirates and Patience. Company closes 19th.

Grand and Royal Opera Houses still remain closed.

Item: Alf. Hudson, of the Boston Museum, and A. Roberts, both late of the Grand Opera stock company, are at present in the city.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Chicago, 7, two weeks; Philadelphia, Sept. 4, two weeks.

ADA GRAY: Albany, 25, 26 (open season); Utica, 29; Rome, 30; Buffalo, Sept. 1, 2; Toronto, 4, week.

ADAMS' PANTOMIME CO.: Baltimore, Sept. 4, week.

ANNIE PINLEY (Miss): Columbus, O., 28, week.

ALICE OATES: Boston, this week.

A. M. PALMER'S UNION SQUARE THEATRE CO.: San Francisco, Cal., 7, six weeks.

ALEX. CAUFMAN CO.: Philadelphia, 28, week. Open season.

ALDRICH AND PARSONS (My Partner): Rockford, Ill., Sept. 4; Beloit, Wis., 5; Janesville, 6; Milwaukee, 7, 8, 9; Peoria, Ill., 11; Galesburg, 12; Burlington, Iowa, 13; Des Moines, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week.

BARNY McALEER, Montreal, 28, week; Portland, Me., Sept. 4, 5; Bangor, 6, 7; Lewiston, 8; Biddeford, 9; Lowell, Mass., 11, 12.

BAKER AND FARRON: Toronto, Sept. 4, week. Open season.

BARLOW AND WILSON'S MINSTRELS: Rochester, N. Y., 14, week.

BENNETT AND MOULTON'S OPERA COMPANY: Millbridge, Me., 16; Bar Harbor, 17, 18, 19, 21; Ellsworth, 22, 23, 24; Bangor, 25, 26.

BAUM'S MAID OF ARRAN CO.: Rochester, 14, week (open season); Toronto, 21, week.

BERTHA WELBY (One Woman's Life): Hamilton, Ont., 29. Open season.

BOSTON MINISTERS OPERA CO.: New York, July 31, four weeks.

BUFFALO BILL: Janesville, Wis., 31; Milwaukee, Sept. 1, 2, 3; Chicago, 5, week; Rockford, Ill., 11; Clinton, 12; Aurora, 13; Ottawa, 14; Joliet, 15; Streator, 16.

COLLIER'S LIGHTS OF LONDON: New York city, 28, four weeks.

COLLIER'S BASKET'S DAUGHTER: Brooklyn, Sept. 4, week.

CHARLOTTE THOMPSON: Philadelphia, Sept. 4, week.

CALLENDER'S MINSTRELS: Tucson, A. T., 14, 15, 16; Tombstone, 17, 18, 19; skip to Dallas, Tex., 22; Little Rock, Ark., 24, 25; Chicago, 27—consolidating with Haverly's Colored Minstrels.

CARLETON'S MERRY WAR CO.: Alcazar, New York city.

CHILD OF THE STATE: Newark, N. J., Sept. 4, 5 (open season); New Brunswick, 6; Bethlehem, Pa., 7; Allentown, 8; Harrisburg, 9.

CLARA MORRIS: Philadelphia, Sept. 4, two weeks.

EMMA ABBOTT ENGLISH OPERA CO.: Lima, O., Sept. 4, 5, 6 (open season); Peoria, Ill., 7, 8, 9; Topeka, Kas., 11, week; Kansas City, Mo., 18, week.

F. S. CHANFRAU: Boston, Sept. 4, two weeks.

FRANK MORDAUNT (Old Shipmates): Kansas City, Mo., 31, two nights; Denver, Sept. 4, week; Leadville, 11, 12; Pueblo, 14; Colorado Springs, 15, 16.

F. B. WARDE: Akron, O., Sept. 4.

FORD'S COMIC OPERA CO.: St. Louis, Mo., for a Summer season.

FRANK BUSH (Ikey Solomons): Buffalo, Sept. 4, Open season.

GEORGE S. KNIGHT: Montreal, 28, week. Open season.

GALLEY SLAVE (Frank Evans): Baltimore, Sept. 11, week (open season); Washington, 18, week; Brooklyn, 25, week.

GUS WILLIAMS (One of the Finest): Chicago, 28, week; Cincinnati, Sept. 4, week.

HARRY MEREDITH (Ranch 10): Philadelphia 14. Open season.

HAYTER'S OPERA CO.: Toronto, this week.

HANLONS: Cincinnati, September 31, two weeks.

HAYTER'S MASTODONS: Denver, 14, week; Omaha, 21; New Mexico, 22; Burlington, 24; Keokuk, 25; Springfield, Ill., 26; Chicago, 28, week.

HAZEL KIRKE (Original Co.): Stockton, Cal., 14, three nights; Gilroy, 17; Salinas, 18; Watsonville, 19; Santa Cruz, 21; San Jose, 22, 23; Oakland, 24, 25; Napa, 26; Sacramento, 28, week; San Francisco, Sept. 4, two weeks.

HARRIS COMEDY CO. (Charles Fostelle): Paterson, N. J., 28 (open season); Trenton, 29; New Brunswick, 30; Newburg, N. Y., 31; Kingston, Sept. 1; Hudson, 2.

HARRY G. RICHMOND: Chicago, 21.

HANLEY'S SQUATTER SOVEREIGNTY CO.: Bridgeport, Conn., 28 (open season).

HERNE'S HEARTS OF OAK: Montreal, 28, week.

KIRKLEY'S MICHAEL STROGOFF: Chicago, 12, two weeks.

KATE CLAXTON: St. John, N. B., 17, 18, 19.

J. K. EMERY: La Crosse, Ia., 16; Dubuque, 17; Rock Island, Ill., 18; Davenport, Ia., 19.

JAMES O'NEILL: Williamsburg, N. Y., Sept. 4, week (open season); Troy, 11, 12, 13; Holyoke, Mass., 14; Worcester, 15; Fall River, 16; Providence, 18, week; Philadelphia, 25, week.

JULIA A. HUNT (Sydney Rosefield's Florine): Montreal, August 21, week (open season); Ogdensburg, N. Y., 23; Brockville, Canada, 29; Whitby, 30; Toronto, 31; September 1, 2; Guelph, 4; Brantford, 5; Hamilton, 6; Lockport, N. Y., 7; Medina, 8; Canan daigua, 9; Auburn, 11; Syracuse, 12, 13; Binghamton, 14; Towanda, 15; Danville, 16; Brooklyn, 18, week.

JOSEPH WHEELLOCK: Detroit, Sept. 4 (open season).

JAY RIAL'S UNCLE TOM CO.: Helena, 7, week; Deer Lodge, 14; Butte, 15; Dillon, 16; Logan, Utah, 18, 19; Evanston, W. T., 21; Rawlins, Utah, 23; Laramie, W. T., 24; Cheyenne, 25, 26; Denver, 28, week.

JOSEPH JEFFERSON: Bradford, Pa., Sept. 4 (open season); Jamestown, N. Y., 5; Mansfield, O., 6; Xenia, 7; Zanesville, 8; Columbus, 9.

JOHN MCCULLOUGH: St. Paul, Sept. 4.

JOHN THOMPSON: Cadiz, O., Sept. 5 (open season).

KENDALL COMB.: Atlantic, Ia., 28, week.

LA BELLE RISSE (Jeffrey Lewis): Philadelphia, Sept. 18, week (open season).

Laura DON (A Daughter of the Nile): New York City, Sept. 4, two weeks.

LAWRENCE BARRETT: Port Huron, Mich., 21 (open season); Bay City, 22; East Saginaw, 23; Jackson, 24, 25, 26; Columbus, O., 28, week; Pullaichula, Sept. 4, week.

LOTTA: Buffalo, Sept. 1.

LECLAIR AND RUSSELL: Chillicothe, Ohio, 16, 17, 18; Washington, 19; Cleveland, 21, week; Pittsburg, 28, week.

LINGARDS (Divorçons): Boston, 19 two weeks.

MAGGIE MITCHELL: New York City, Sept. 4, four weeks.

MCKEE RANKIN: New York city, this week.

MARGARET MATHER: Chicago, 28, two weeks.

M. B. CURTIS' SAM'L OF POSEN CO.: Detroit, Sept. 4 (open season).

MILTON NOBLES: St. Louis, Sept. 4, week (open season).

MINNIE MADDEN: Cincinnati, Sept. 4, week.

MARION ELMORE (Chieps): New York city, Sept. 4, two weeks.

N. Y. IDEAL OPERA CO.: Providence, R. I., July 24, for season.

ONLY A FARMER'S DAUGHTER (Helen Blythe): Paterson, N. J., Sept. 4. Open season.

ONLY A FARMER'S DAUGHTER (Agnes Herndon): Bethlehem, Pa., 29. Open season.

PHOSA McALLISTER: Minneapolis, 21, week.

PALMER & ULMER'S DANITES: Stamford, Conn., 21. Open season.

RIKA: Brooklyn, Sept. 4, week.

ROGERS' SWEETHEART (Minnie Palmer): Newark, N. J., Sept. 1. Open season.

SMITH'S FURNISHED ROOMS CO.: Providence, R. I., 17, 18, 19.

STEVENS' JOLLY BACHELORS: Wilkesbarre, Pa., 29.

SMITH'S DOUBLE UNCLE TOM: Boston, 28, week.

TAKEN FROM LIFE CO.: Chicago, this week.

TONY PASTOR'S CO.: Akron, O., 16. Springfield, 17, Dayton, 18, Cincinnati, 19, week; Indianapolis, 26.

WALLACE VILLA COME: Open season at Port Jervis, N. Y., 26.

W. J. SCANLAN (Friend and Foe): Detroit, Sept. 4, week.

YOUTH COME (Brooks and Dickson's): New York City, 21, four weeks.

## CIRCUSES.

ADAM FOREPAUGH'S: Cincinnati, 14 to 17; Greensburg, Ind., 18; Indianapolis, 19; Lafayette 21; Terre Haute, 22; Danville, 23; Decatur, 24; Bloomington, 25; Peoria, 26; Chicago, 28, week.

BARNUM'S: Potsdam, N. Y., 16; Ogdensburg, 17; Watertown, 18; Oswego, 19.

BARRETT AND CO.'S: Richmond, 16; Petersburg, 17; Hickory, 18; Weldon, N. C., 19; Norfolk, Va., 21; Portsmouth, 22; Suffolk, 23; Franklin, 24; Wilson, N. C., 25; Goldsboro, 26.

JOHN ROBINSON'S: San Francisco, 28.

MAYBURY, PULLMAN AND HAMILTON'S: Farmville, 16; Burksville, 17; So. Boston, 18; Danville, 19; Reidsville, N. C., 21; Greensboro, 22; Winston, 23.

MYERS AND SHORRIS: Russellville, Ky., 16; Hopkinsville, 17; Henderson, 18; Madisonville, 19; Memphis 21, two days.

SELLS BROTHERS: Denver, Col., 14, 15, 16, 17; Colorado Springs, 18; Pueblo, 19; Golden, 21; Boulder, 22; Fort Collins, 23; Cheyenne, W. T., 24; Sidney, Neb., 25; North Platte, 26.

VAN AMBERG'S: Glen Cove, L. I., 16; Flushing, 17; Astoria, 18; Westchester, 19; Lambertville, N. J., 21; Hatboro, Pa., 22.

—Managers of stars and combinations who intend to travel through New England, should make the acquaintance of Frank H. Drown, manager of the New England Press Agency, the purpose of which is to thoroughly advertise, by means of local notices, all the attractions of the season. The plan renders the advance work of the agent much easier, for when he arrives in town he is saved more than half of the labor of interviewing the newspapers.

## Mary Anderson's Meg Merrilies

I knew what was coming when Frank Chanfrau, as we emerged from his hospitable dining-room the other day, seated himself in a cosy, old fashioned, rush-bottomed chair, and elevating his two Boston-built shoes against one of the columns of his vine-covered piazza at Long Branch, assumed an alert, once upon a-time expression. It meant reminiscent talk.

'Tisn't worth while to discuss just now the occult influence of the body over the mind; but I may be permitted to remark, en passant, that I never knew an intelligent person, having intelligent listeners, who could sit with their heels upon a level with their mouths and long preserve silence. It is eminently the conversational posture for most persons. Perhaps I had better particularize and say for most men; women, as a rule, don't affect the attitude—much.

We had been discussing sectional characteristics, and one of the disputants—a Southern man himself—was stoutly contending for the intellectual, social and (of course) military superiority of his race. "I can't agree with you entirely," remarked the renowned Kit; "but I like the Southern people very much, and believe that in many things they excel all else." "I remember," said A., "a verse, which in one particular at least, sustains your argument. I read it when a boy."

"Heaven! What a memory!" And added another: "What a triumph over Time! Perhaps you can even remember the 'good old times' of the Drama?"

"No! no!" interrupted C., "don't get back to the Mysteries."

"You are right," rejoined H., "the Mysteries are at present more than sufficient. Well, give us the verse."

"I'll do so," replied A., "to rebuke the interruption, if nothing more;" and with some straining of his memory, A. quoted this verse from an old convivial song:

"Is the festive banquet spread:  
Shall merry Bacchus reign:  
Is it whisky pale, or brandy red:  
Is it claret, or champagne?

Click your glasses, O!  
Tiptle when you can.

But boys! I'm thinking, for social drinking,  
There's none like the Southern man!"

The Southern laughingly refused to accept the argument, and Chanfrau declined to find in it a proper support of his own. "In the bestowal of personal compliment," he continued, after some further "chaffing" interruptions, "they possess a certain Oriental grace and fervor, which I have never seen equaled."

"That sort of thing," responded one of the group, "is common to all Southern peoples; they are, by reason of their climate, more ardent and sentimental than ourselves. The Italians, Spaniards and French are equally polite."

"After the dancing-master's school of politeness perhaps," replied Frank, with warmth, "but not in sentiment. I take it as granted that treatment of women is all the world over the only practicable measure of true politeness. Now, in all the outward signs of that sentiment—in bowing and smirking and smiling—the peoples you have named are perhaps ahead of any other; but what intelligent man will soberly assert that in respect for womanhood, in earnest, practical deference to its sentimental claims, in the constancy of purity and the sanctity of those domestic affections which salute woman as the queen of home, and of society as well, they can compare with our countrymen at large, but especially with our countrymen of the South."

"Chanfrau's judgment is colored," remarked H., "by the deserved popularity which Mrs. Chanfrau enjoys throughout the South, both in society and out of it."

"Granted. What of that?" replied Chanfrau; "better perhaps lose an argument upon experience, than upon hearsay or worse yet, upon prejudice. Now, by the way, anent the question we have been discussing, Mrs. Chanfrau received, in New Orleans, a few years ago, the prettiest compliment I have ever known conferred upon an artiste."

"That is saying a great deal," grumbled H., whose wife is one of the brightest little ladies, and most charming actresses on the stage. "What was the compliment? Tell us?"

"With pleasure; but as it is involved with Mary Anderson's professional debut, you must pardon me if I should seem prolix in the narrative."

"All right; go ahead," was the general response.

"You all know, of course, that after Mary Anderson's one night debut, at Macauley's, in Louisville, her first professional engagement was with DeBar; under the engagement she drifted into the St. Charles Theatre, New Orleans, early in March, 1876, during Lent. Mrs. Chanfrau and Mr. C. W. Tayleure were joint lessees of the Varieties Theatre, New Orleans, at the same time, and it chanced that the latter saw Miss Anderson play Julia, in The Hunchback, to a very bad house. He was impressed with the lady's then untutored grasp of passion, and finding that Mrs. Chanfrau, upon whose judgment he implicitly relied, had been similarly touched, he, with her consent, offered Dr. Griffin an engagement for his daughter at the Varieties, at that time, next to one other, the leading 'star' theatre of the country."

"The offer was coupled with the condition that Miss Anderson should personate Meg Merrilies. It was objected to this stipu-

tion, that the young lady had never seen the play, was not up in the role, and had no costume for it. These objections, were, however, speedily overcome by Tayleure, who promised that he would, at his own expense, provide the dresses, and that Mrs. Chanfrau would instruct Miss Anderson in the 'business' of the part, and the engagement was concluded.

"It opened with Evadne, March 20, 1876; but with a less auspicious result than Tayleure had anticipated, the receipts being less than \$200. The manager had absolute confidence, however, in the success of Meg Merrilies. Day after day Mrs. Chanfrau spent hours with Miss Anderson in the rehearsal of the role, assisted occasionally by Mr. Tayleure himself, or by that excellent actor, Mr. Frank Mordaunt, the leading man of the company."

"The performance was announced for Friday, March 24, and so hazardous was it accounted for an unknown amateur, then filling her second engagement upon the stage, to essay a part made familiar by the towering genius of Charlotte Cushman, that the local press, rendered bitterly hostile to Mr. Tayleure by his too independent spirit, and not unwilling to lay upon him the odium of an anticipated failure, announced, more or less directly, that the ill-advised performance had been undertaken solely upon the judgment of the manager."

"Tayleure seemed to have, however, no doubts of his judgment in the matter. He soon published at the head of the bill what proved to be a prophetic assertion, that 'The native force and fire of Miss Anderson's genius proclaim her, in the manager's judgment, the 'Expectancy and Rose' of the Stage. The future Queen of Tragedy.'" At last the eventful night arrived. Everything promised fairly for a smooth performance, when at about 6 o'clock word was sent the manager that Miss Ada Monk, the Julia Manning, and Mrs. T. F. Egberts, the Lucy Bertram, of the cast had been suddenly seized with an affection of the throat, which rendered it utterly impossible for them to sing the music of their roles.

"This was a dilemma which staggered Tayleure, fertile as he is in managerial resources. To omit the music from a musical piece might not have been so bad under ordinary circumstances; but to omit it in this instance, with an untried Meg, before a critical audience, and under the fire of a hostile press, was not to be calmly thought of. Miss Anderson, whose heart was set upon the performance, shared the anxiety and the perplexity of the manager. Yet how overcome a seeming impossibility?"

"The performance shall go on," Mrs. Chanfrau finally said. "I will sing all the music, both of Julia and of Lucy."

"And she did," continued Chanfrau. "To appreciate the self-abnegating value of the service, you must remember that Mrs. Chanfrau, though a co-manager of the theatre, was being held in reserve as a star. In the twenty-two weeks of the season thus far she had played but two weeks, and had another starting term to fill later in the season. To appear, therefore, as a mere figurante—a super—in one of the plays of an unknown beginner, was a great stretch of sisterly feeling and of artistic genius. Fortunately Miss Anderson's grateful recognition of the motive of the act has classed the occurrence amongst the most pleasing remembrances of my wife."

"The results fully justified Tayleure's anticipation. The house was crowded, notwithstanding Lent, and the performance proved a complete triumph for Miss Anderson."

"But where does the rare compliment to Mrs. Chanfrau come in?" inquired H.

"Just here," replied Chanfrau. "The Orleans Club, impressed with my wife's generous conduct in this instance, shortly after tendered her a complimentary benefit, and a committee of gentlemen—all of them unknown to Mrs. Chanfrau—were entrusted with the management of the affair. They very properly appointed a sub-committee, composed of several of the leading ladies of New Orleans society, and when on the night of the benefit, Monday, April 17, 1876, the box office was opened in the morning, not a single place was to be had in the orchestra circle. Every seat therein had been sold. The receipts were \$1,534.96. But a prouder salute than covers that result marked the occasion; prouder and more remarkable even than the sixty bouquets cast upon the stage; than the \$1,000 in money, and the heavy golden bracelets presented my wife. (The latter by the company.)"

"This compliment, the rarest and prettiest, as I said at the outset, ever conferred upon an artist, perhaps, was a shower of rose leaves! A purely Southern idea, brought out with purely Southern feeling and grace. Mrs. Chanfrau, who had been recalled upon the scene at the termination of the first act, was in the act of thanking the ladies, who thronged the lower portion of the house almost to the entire exclusion of the men, when from the 'borders' above the stage there descended upon her and upon the scene beneath a shower of the petals of variegated roses. (The effect was exquisite, and as the velvety flower-leaves flickered softly down, they seemed to smile with their twinkling motion, and to salute with their delicious odors both the glad surprise of the lady upon the stage and the responsive enthusiasm of the audience gathered in her honor."

"The affair was a perfect surprise to Mrs. Chanfrau. Its projector was the daughter

of a leading cotton broker of New Orleans, at present residing in New York, and the secret of it was known only to Mr. Tayleure and its appointed workers."

"Well, but—" said H.

"This way, gentlemen," remarked the Arkansas Traveler, as he led the way into a sitting-room, from whence shortly after there was heard the clinking of glasses, coupled with the names of Mrs. Chanfrau and Mary Anderson.

CLIFTON W. TAYLEURE.

## Our Patron Saint.

The central gem of the English drama, from whom the whole firmament of the stage, the profession, the public, derive more or less light is Shakespeare. In as far as the Shakespearean animus is obeyed, the theatre rises; in so far as it is unobserved, the theatre declines. To a careful observer his methods are obvious. In his dramas he aims to give a full and varied picture of human life, as seen by a keen eye and noted by a clear head. He is in all cases throughout his works a genuine poet, who sees character and incident as a man of genius and accordingly represents them in a light corresponding with the effort imparted to all objects by the light of day as compared with the same objects seen under an artificial glimmer.

Shakespeare does not disdain attention to the practical requirements of the stage; but he does not bring about his effects and results by mechanical agencies—the momentum of the scene is always imparted from within. He relies on the delineation of the essential character of the personages presented, when associated with others, acting and reacting upon each other, as do men in real life. He is no monologist, no single string performer; he sweeps the whole scale and employs counterpoint in all of his dramatic symphonies. Considerable light may be thrown upon the Shakespearean art and method when compared with the procedure of the most popular author of our age. It is a peculiarity obvious to an extraordinary degree in every one of the works of Charles Dickens—the painstaking and uninterrupted minuteness of observation and description of external peculiarities of look, dress and action. In Dickens there is no character, we think, however casually introduced, of whom we are not informed as to a personal peculiarity. In contrast with this habit we have in Shakespeare, so far as we can at present remember, not a single description of dress, person or demeanor, introduced per se, such as we have in every page of the modern novelist.

In the one, the poet is everywhere paramount, merging the particular in the general; in the other, the observer foregoing a comprehensive effect to seize upon the immediate and the obvious.

We therefore close one of the dramas (the relative power aside) of Shakespeare with a very different feeling from one of the novels of Dickens. Shakespeare has set our imagination at work and we continue to think of Othello, Hamlet, Lear long after we have shut the book or left the playhouse, as existing, meditating, acting in scenes not defined and recorded in the play. Dickens exhausts, so to speak, our entire interest on the spot, and we know his characters no further than he has described them or been willing to share their appearance and personal recognition with Phil, Leach, Cruikshank and other artists who have so vividly illustrated his works.



# NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. F. WILLIS.

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HARRISON GREY FISKE, EDITOR.

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## Mirror Letter-List.

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Adels, Helen  
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Akersman, Irene  
Baker & Farrow, Mgr  
Butler, G. W.  
Boniface, Stella  
Busch, Charles W.  
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Bastien, Juliette  
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Chandos, Alice  
Carter, Frank J.  
Crosbie, W. C.  
Claxton, Kate  
Cannon, Wm. M.  
Chissola, Manager (3)  
Chapin, Charles E.  
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Callender, Charles  
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O'Neill, E.  
Cassman, Alex  
Collins, John  
Chick, Kate  
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De Lorne, Harry  
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Dunne, John W.  
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Du Roy, Louise  
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De Haven, Claude (2)  
Darling, Beatrice  
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Ella, H. W.  
Elliot, Mr.  
Kyttinge, Harry  
Evans, Frank, Mgr.  
Edwards, Mace  
Elliot, Wm. J.  
Emmet, J. K.  
Floyd, G. W.  
Forsythe, Katie  
Fullford, Robert  
Foss, F. D.  
Fowler, W. W.  
From, Harry A.  
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Fechter Price, Lizzie  
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Hartman, Lillian M.  
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Joslyn, Alvin  
Jones, Mrs. W. G.  
Jarrett, Berry  
Kinsley Bros. (2)  
Knight, George S.  
Keane, James K.

The New York Mirror has the Largest Dramatic Circulation in America.

Next week we shall announce the winners of THE MIRROR prizes.

With this week the theatrical vacation may be said to close. Next Monday the season of 1882-83 begins in earnest, both in the Metropolis and on the road. The extensive list of combinations printed elsewhere gives some idea of the magnitude of the approaching dramatic campaign.

Our article concerning the probability of theatres being hereafter erected on upper Broadway is a timely review of an interesting subject. Colonel Haverly appears to think that section of the city is not promising, but there are those that are willing to invest great capital in building places of amusement in the locality specified.

## A British Bubble.

A syndicate of managers is in course of conglomeration in England, having for its object the further provincializing of the stage in the United States of America, as well as in the United Kingdom of Great Britain and Ireland. All the theatres in both countries that can be hired, bought or stolen, are to be subject to this Supreme Council of Six, who will have, if the project should succeed, a virtual, and indeed actual, monopoly of amusements in both the old and the new worlds.

Mr. John Hollingshead, the most obedient humble servant of half-a-dozen broken down lords and a couple of played-out newspaper proprietors in London, and whose burlesques and fairy pieces are said, by the habitues of the Savage and Beef-steak Clubs, to be established on a broader basis than most of such ephemeralities, is at the head and front of the offending. Mr. D'Oyly Carte, whom Gilbert and Sullivan lifted at a blow from programme peddling to prosperity, his chief-aid; Mr. Mike Gunn, of Dublin, and three straw men to fill up, are to be the moving powers of this arrangement. We venture to prophesy that the attempt will be abortive. We have been surfeited with bad English transpontine melodramas and frothy comedies; we have the example of the success of the Madison Square management in producing American plays; we are developing talent in dramatic authorship day by day, and we are not prepared to throw ourselves bodily into the hands of second-class English speculators, to be taken in and done for on Cockney principles of management, which are so diametrically opposed to all our national ideas and prepossessions in dramatic art and literature.

Did the proposition emanate from the legitimate managers of London first-class theatres; were the names of Mr. Irving, Mr. Bancroft, Mr. Hare and the like at the head of the roster, we could cordially lend our best aid to the undertaking. Or, were the proposed programme to include the bringing forward of American plays and playwrights, we should be inclined to say "Aye!" But the express design of the associates is to produce "London successes," which, in the hands of such men as compose the syndicate, means the revamping of cheap, second-rate English work, to the exclusion of home produce. In this we are compelled to say "Nay," and we are convinced that on the public vote being taken, it would be found that the nays have it.

## A Welcome Concession.

Travelling managers will hail with joy the intelligence that their petition to allow advance agents a certain amount of extra baggage was favorably acted upon by the representatives of the four trunk railways constituting the Pool at their meeting held last week. This considerably modifies the Pool's resolution, adopted last Winter, the text of which was "That on and after February 6, 1882, the amount of baggage allowed to theatrical troupes shall be two hundred pounds for each person, and all in excess of that amount shall be charged at the regular excess charge, which is understood to be fifteen per cent. of the first-class limited rates."

To this provision of the Pool the managers naturally objected, as it had previously been customary to allow the transportation of all printing carried by the agent in advance free of cost. They quickly held a meeting and circulated a petition applying for the privilege of sending one thousand pounds of baggage with the advance agents. It was signed by all the influential theatrical operators and presented to the Pool. Mr. Abbott, of the Erie road, was in favor of granting the demand as it stood; but his associate representatives, undoubtedly with justice, insisted that one-half the weight applied for was sufficient to concede. After a discussion, in which all the roads, through their deputies, expressed their sense of the value and importance of theatrical traffic, the Pool resolved to allow five hundred pounds to each agent, the baggage to consist only of printing and wearing apparel carried in trunks. We hope the people who have grumbled at the Pool because its terms are not such as to prevent the successful begging of free passes, will cease wagging their tongues against an arrangement that certainly is mutually beneficial to the profession and the railway companies. The concession in the matter of extra baggage shows a spirit of friendliness on the part of the trunk lines which the profession ought to appreciate.

Let us examine the relative importance of theatrical traffic to the railroads, and discover, if possible, upon what just grounds special favors are granted to the profession from which all other classes of travellers are excluded. We do not wish to underestimate the extensiveness of theatrical traffic—it is very large; but the traffic of commercial travellers, for instance, if not

larger, is certainly more profitable to the railroads. Drummers pay full rates for fare, and they are charged overweight on their samples. The trip of one of these people over a road means the almost immediate following of business in the freight department, as the goods sold through his agency are shipped by the same route as that by which the drummer has previously travelled. The real profit of the railroads is in the handling of freight; it is seldom that the profession throw business of this nature in their way. Yet the Pool is liberal enough in allowing recognized professionals twenty per cent. discount from tariff rates of fare, whether travelling singly or numerously, and we see no just cause for complaint. The cost for transportation is equalized, managers feeling assured that no unfair preferences are given to rivals. The realization of this equality promotes confidence and satisfaction, and destroys the suspicion and jealousy frequently engendered under the old regime. The abolishing of passes under the terms of the Pool is one of its most practical and important provisions. Previous to the coming in of the present arrangement, gifts of free tickets were constantly made, in order to influence competitive business. The consequence was that the manager usually suffered from the abuses naturally cropping out of such a system. In consideration of passes advance agents willingly paid higher rates than would otherwise have been demanded for the transportation of their companies, and frequently it happened, as we know by records in THE MIRROR office, that managers were innocently fleeced by certain dishonest agents, who obtained railroad passes wherever they went, but charged their employers for railroad expenses just the same. This was but one of the many evils resulting from the pass system.

The profession may indeed consider themselves lucky in being highly privileged. No other class receives the benefit of a reduction of rates, except the troops of the United States army. It costs a minister of the gospel \$20 to travel from New York to Chicago. An actor can make the same journey for \$16. Before the Pool was organized clergymen shared the privileges of the profession, in accordance with a long established custom. Only a few days ago thirty Catholic priests went from this city to Dayton, on business connected with their Order. They were unable to get a "rate," so they paid full fare out there and back.

We only call attention to these points to reconcile the grumblers, who never know a good thing when they have got it, to the Pool. It is calculated to be of mutual advantage to railroads and managers. Indeed, the good effects already show themselves in the shutting out of irresponsible parties that used to eke out a wretched existence when railroad fares were cheap. These barnstormers kept good companies out of good dates in small towns, and were of no earthly use to the profession, the provincial public or themselves.

The Pool has proved a success, so far as its theatrical regulations are concerned. We hope for its continuance, as a measure of practical gain to managers. It is scarcely necessary to warn agents or actors, who may not know the penalty, against disposing of tickets bought at theatrical rates of either of the trunk lines to scalpers. In such a case, according to a decision of the Pool, the four roads interested "shall from such time refuse to sell any more tickets at reduced rates to such agent."

## Our Midsummer Number.

The enormous success of our Midsummer Number last week was not unexpected, but it was none the less gratifying. The sales in this city were tremendous, and in the country not less so. The inside forms for that issue were sent to press on Friday and Saturday preceding the date of publication, and the remaining forms were put in the printers' hands Tuesday afternoon. Four rapid presses worked continuously from that time until Saturday night, and even these were not sufficient to supply the dealers fast enough, who clamored at the News Company and its branches for papers. Telegrams came from all parts of the country demanding second lots of papers. Although we did our best to fill all orders, we were not able to do so in all cases. Orders for six thousand copies remain unfilled at the American News Company. To illustrate the rapid sale in New York, Brentano's supply was exhausted entirely within one hour after the sale began, and McBride's lot in the Union Square Hotel was gone in half that time. From out-of-town the intelligence we receive is quite similar. Everywhere that the MIDSUMMER MIRROR was placed on sale it created a furore. It was the largest dramatic journal ever printed, and it contained more advertisements than all the so-called theatrical papers, multiplied by five, can boast in a month.

## Personal.



WINTER.—Mr. William Winter, of the Tribune, returned on Monday from a brief and rapid trip to Europe. He spent most of the time in running from one house to another in England—houses that knew him on a former visit and gladly welcomed him. He returns looking browned and healthy, and confesses that he is feeling younger than he has felt for many a year.

HARRIS.—Hamilton Harris is sojourning at Long Branch.

RAMSDEN.—THE MIRROR's special artist, Fred Ramsden, is taking a short vacation at Woodsburgh, Long Island.

FLORENCE.—On Sunday W. J. Florence and Mrs. Florence entertained Fred Lyster at Bath, where they are passing the Summer.

LEE.—Harry Lee, with his companion Hazel Kirkers, is now en route for New York from British Columbia. He will reach here Sunday or Monday.

SALVINI.—Jack St. Maur informs us that Salvini will sail for this country October 7, on the *America*. Chizzola will be here in about three weeks.

ZIMMERMAN.—Edward E. Zimmerman, late of Pope's Theatre, St. Louis, will be the treasurer of the Fifth Avenue Theatre this season under Stetson.

CURTIS.—M. B. Curtis is summing with his parents in Detroit. Curtis soundly thrashed a brute the other day for insulting him while walking the streets with his wife.

GUTHRIE.—Among the professionals who pass the Summer under their own vine and fig-tree, is Francesca Guthrie, of the Bijou company, who enjoys the felicitous of rural life at Fort Hamilton, down the bay.

RAND.—Rosa Rand, a picture of whom we print on our first page, will be the leading member of William Stafford's company this season. There is no necessity for reminding our readers of Miss Rand's capabilities.

MORRIS.—Last week Clara Morris entertained, at her place upon the Hudson, the authoress of "Molly Bawn," Mrs. Cornwall. This lady is writing a play for the emotional star. The first act has met Miss Morris' approval.

OUTRAM.—We are glad to hear of Leonard Outram's success in creating important parts in two new dramas recently produced in London. He is among the company now playing with John A. Stevens in Unknown, at the Surrey.

RHEA.—On Sunday Mlle. Rhea arrived from England. Her brief sojourn abroad has exerted a beneficent effect. Her managers anticipate a decidedly prosperous season. The prospect of Modjeska does not scare them much.

MAHN.—H. B. Mahn during the coming season will star Frank Bush, in the new play, written by H. Wayne Ellis, entitled *Ikey Solomons*. As the name indicates, it is of Jewish character, somewhat after the order of Sam'l of Posen.

HANLON.—The Hanlon Brothers, from all reports, are doing the best business of any attraction that has visited San Francisco this Summer. They have secured a new acrobatic pantomime for next season, and will discard *Le Voyage en Suisse* if the new one goes.

MARRIED.—Last week, at the Little Church Around the Corner, Rev. Dr. Houghton united in the bonds of matrimony Victory Creese, daughter of Lizzie Creese, of the Raymond company, to Sheldon Batenman, private secretary to the firm of Brooks and Dickson.

BARRETT.—Wilson Barrett, manager of the Princess Theatre, in London, now occupies the former home of the late George Eliot, and recently had a dinner in that classic house. Henry Irving, Lawrence Barrett and William Winter, of the Tribune, were present.

HARKINS.—Will S. Harkins, stage manager of Alexander Kaufman's company, met with a painful accident while bathing at Manhattan Beach the other day. He dove near a piece of wreck and ran a nail through his right hand. At last accounts hand and sling were doing well.

DEBUT.—Etta Hawkins, a young society lady of St. Paul, made her debut in light opera last week in that city. She sang *Patience*, supported by the Chicago Church Choir people. The young lady is but on the verge of seventeen, yet her singing and acting developed marked ability.

WATSON.—The other day Louisa Watson closed an engagement with the Madison Square Theatre for the season.

CARPENTER.—One of the busiest men in New York just now is Col. Sam Carpenter, the General Passenger Agent of the Pennsylvania Railroad. The dramatic profession have long recognized him as a kind Mentor, and know that what he cannot do himself he will endeavor to get done by others.

BOUCAULT.—Dion Boucault is hard at work on another play, and, sensibly enough, will this time avoid reference to all political controversies. It has yet received no name; but it is understood covers a broad field of humor and pathos, of which the famous dramatist is such an exemplar.

DOLARO.—Few people who see the little, some figure of the fair Selina Dolaro as she sings and prances on the stage of the Bijou, imagine that she is the mother of four or five children, one of whom is old enough to wear long clothes and receive advanced lessons in music from the Sisters in one of our neighboring convents.

ANDERSON.—Mary Anderson takes her "constitutional" every evening at Long Branch, with a regularity that defies wind and weather. Her yacht, the *Galatea*, is always ready for a picnic; and a better housewife is not to be found for miles around. Her forthcoming season promises to be more successful than the last.

O'NEILL.—James O'Neill has decided to play only an American King next season. At matinees a novelty in the souvenir line will be given to the ladies in the audience. It is a beautiful idea, and souvenirs have been ordered in quantity, and are daily expected from Paris. The first will be given away in Williamsburg, September 6.

HARRISON.—Lafayette F. Harrison has begun an important undertaking, to wit: the publication of a musical and biographical encyclopedia. It will be issued monthly and contain all the news pertaining to the musical profession. It will be the first publication of the kind in America, and doubtless fill a place that has long been vacant. Mr. Harrison is the right man in the right place as the manager of such an enterprise.

PAULDING.—Frederick Paulding will remain in and around New York during the present season. He has determined to come down to the lower rounds of the professional ladder, and instead of aspiring to be a star, content himself with a position among the lesser planets. He is a conscientious young actor, with a promising future before him, and shows his good sense by recognizing the fact that success on the stage is not the result of monetary backing and social influence, but of close and patient study that embraces everything from the books to the "flies."

NILLO'S.—From all accounts, this old time place of attraction will become under the new management one of the most popular of the down town theatres. It is being thoroughly renovated and when complete will present an aspect as new as it will be beautiful to all of its patrons. A new drop curtain has been painted by H. E. Hoyt, and the upholstery and decorations throughout are in keeping with the taste and liberality of the managers Messrs. John Poole and Ned Gilmore, backed of course by the money of Judge Hilton. The prices are to be popular—balcony fifty cents, and best seats seventy cents and one dollar.

RUSSELL.—Annie Russell recently resumed the part of Esmeralda at the Madison Square, and she is giving a performance immeasurably superior to that she gave before taking her brief vacation at Camp Rawdon, on the Delaware. Testing the mountain echoes vocally, developing her physical powers at the oar and tumbling into the water to be gallantly rescued by a young gentleman, whose name may not be mentioned because his modesty fully equals his bravery, have combined to make the little actress' representation marked by strength as well as sweet simplicity.

CAREY.—Edna Carey, a charming young actress, arrived in town Tuesday. She has been passing the Summer with her family in Kentucky. Miss Carey made her debut with McCullough in Cincinnati a little over two years ago. She has won golden opinions for the work she has performed in the brief time since then, and when it was known she had not engaged for this season a few weeks ago, several fine offers were sent her by prominent managers. She concluded, however, to re-engage with Manager Collier, with whom she played last season, and she will be seen at the Grand Opera House, August 28, as Hetty Preen in *Lights o' London*.

LEAVITT.—M. B. Leavitt will begin his season on the 28th inst., with his Giganteo Minstrels. The company includes thirty-eight members, of whom five are first-class soloists. These are Arthur Cook, Robert Tyrrel (sometimes called the Irish Thrush), Ernest Sinclair, James Lamont, the basso, and Lewis Pink, baritone. The remainder of the combination consists of excellent specialists, and the programme of their entertainment will be more attractive than ever. The Rentz-Santley company, another of Mr. Leavitt's organizations, will spend the season in Europe, the dates for the principal cities having been already made. It has been enlarged and improved by accessions secured by Mr. Leavitt while on the other side.



## The Usher.



Mend him who can! The ladies call him, sweet.  
—LOVE'S LABOR'S LOST.

The staid, respectable old Era has fallen a victim to John Rogers' idiotic ravings. Picking up a recent issue I was astonished to find a half-column biography of Minnie Palmer. It caused me to laugh more than the young lady in her cleverest mood ever did. But it was all transparent taffy, and I wondered if Ledger in his prosperity has grown too lazy to inspect the stuff in his paper before it is printed. Here's a sample of the yarn: "She made her wish known to her mother to go upon the stage when quite a child, which resulted in her mother taking her to Europe with the view to crush the idea. This, however, strengthened the desire, and Miss Minnie daily stole to the Royal Opera House, in Vienna, where they were stopping, and there learned how to dance so exquisitely, as Minnie only can dance." Good heavens! Where is Mike Bradley? If that mellow Hibernian comedian is accessible, he will tell you, no doubt, how a lanky, awkward little kid learned to shake her shoe after a good deal of instruction in the dim morning light, on the stage of the old Theatre Comique, a number of years ago.

But Rogers, "vulgar fellow" as he is appropriately called by the Chicago Saturday Herald, is no longer amusing. His antics and silly utterances are nauseating. People have a contempt for such an empty, windy, senseless fool. He has got more cheap and nasty notoriety for his star than anything else. It's about time men who practice the methods of charlatans should be squelched.

If all prominent managers were as conscientious as G. N. Beecher, of the Masonic Opera House, at Oskaloosa, Ia., the dramatic thieves would not be able to subsist long. Mr. Beecher writes me enclosing a letter sent him by one Lew H. Phillips, of the "Yates and Brown's Chicago Theatre Company," in which the latter asks for dates in October to play Rosedale and The Celebrated Case at Oskaloosa. Mr. Beecher's answer was to forward the application to me for ventilation. Phillips is doubtless the representative of one of the numerous gangs of play thieves that are born in Illinois and ravage the adjacent states. Managers will beware of this party, the very name of which is calculated to delude the simple rustics.

## Michael Mulcahey.

William Barry, the Michael Mulcahey of Irish Aristocracy, reached the city Monday from Boston, where he had just finished a week's engagement at Oakland Garden. He was met by a MIRROR reporter just as he was on his way to catch the train for Pleasure Bay, where he is spending the Summer.

"How is one of the Aristocrats?"  
"Fine. Just home from Boston, where we played at Oakland for a week."

"What success?"  
"A great week. Nearly six thousand dollars at cheap garden prices. Turned people away five nights. Our play caught on at once, and the upper ten from Beacon street laughed together with the lower million from Dover street. It was a triumph for Fay, Hickey and myself, to say nothing of the play. We were offered a handsome guarantee to come back and play another week."

"Where is Mr. Fay?"  
"Spending his money at Narragansett, while I go to Pleasure Bay and fish with Syl. Hickey and Wal. Wright. We open our season of forty-two weeks in Troy, the 28th."

—Robert Griffin Morris is looming up as a dramatist. He has been successful in disposing of every one of his productions, and after a while will be in a position to abandon his desk in the Telegram office and give his sole attention to serious writing, of which he gives symptoms of capability. His last play, The Irish-American (bad name), has been taken by J. W. McGrath, who has long been known on the variety stage as "Mack," and will afford this versatile actor an opportunity of showing what he can do under more legitimate opportunities. The company are rehearsing at the Madison Square Theatre.

## Judge Dittenhoefer and Mr. Gerry.

NEW YORK, August 14.

EDITOR NEW YORK MIRROR:  
DEAR SIR:—Will you kindly permit the use of your columns for a review of so much of the letter of Mr. Elbridge T. Gerry, President of the S. P. C. C., as relates to the Gilmore case, which appeared in your elegant midsummer issue?

That society in October, 1879, directed its officers to enter on the stage at Niblo's Theatre, through the stage entrance, during the performance, for the purpose of arresting, under a judicial warrant, one Davene, the guardian of "Little Bob," who was then performing there. No permission to do this was requested of the proprietor or manager in front of the theatre. It must have been assumed that the Society had a right to override the regulations of the theatre, which forbade admission at that entrance, except to employees, and to make the arrest on the stage, even at the risk of fright and panic among the audience. The doorkeeper, in conformity with the rule, shut the door on these officers, after telling them in vain that he had no right to admit them there.

The next day "Little Bob" was surrendered voluntarily to the court. And then it was determined to teach managers the lesson that the rules of their theatre must yield to the autocratic whims of this Society. To impress on them what a particularly fearful Society, this fearful Society must be, proceedings to punish Gilmore and his doorkeeper as for a criminal contempt for refusing admission through the stage entrance were instituted after the surrender of "Little Bob," and resulted, in the first instance, in a judgment of thirty days' imprisonment and \$250 fine for Gilmore, and \$250 fine for the doorkeeper.

On their behalf appeals were taken to the General Term of the Supreme Court, and this just and fair Society—undoubtedly to strike terror into the managers—resorted to every legal artifice to prevent the appeals from being heard; waiting until the evening of the last day for appealing, it returned the notice of appeal that had been served the day before for the technical but unfortunate reason that the service was too late, and then, when according to its imagination the right of appeal was lost, it moved to quash the writs of certiorari—another and concurrent method for obtaining a review—so as to cut off every opportunity for appealing. Having succeeded in quashing the writs in the first instance, it was not until they were reinstated upon a reversal of the quashing order, that the judgment of imprisonment and fine could be considered by the Appellate Court. Finally the appeal was heard, and in reversing the sentence of imprisonment and fine, a most severe castigation was administered to the Society for its presumptuous conduct in these proceedings and its overbearing actions.

Chief Justice Davis in his opinion containing the decision of reversal says: "We are unable to find anything in the evidence to uphold the conclusion that the appellant, by any act he is shown to have done, was amenable to the law for criminal contempt;" and then, after declaring the rule in question forbidding admission at the stage entrance a "reasonable and eminently proper one," says: "Not to have rigid rules for the exclusion at that entrance of all persons not connected with the theatre, would have led not merely to great confusion, but to gross irregularities; but the act of the doorkeeper, in excluding the officer, cannot be attributed as a criminal offense to the proprietor of the theatre, on the simple ground that he had established such a rule. The conduct of the officers in seeking to enter and serve process at that time and during the performance in the theatre, under the circumstances of this case, certainly deserves condemnation. They must have known that an entrance upon the stage of several officers for such a purpose, in the midst of a performance, before a crowded house, would be likely to lead to excitement and commotion, probably alarming, if not dangerous, to the audience." And what a severely sarcastic condemnation of the methods of the society is conveyed in the following language of the learned Chief Justice: "There is no difficulty in officers clothed in the authority of judicial processes executing them in conformity to the dictates of good sense, as to the time, place and manner, and officers who do not do this have no right to demand that the law should be strained for their vindication and protection, especially when their acts may lead to the evils that attend a panic in a crowded theatre."

Thus the notion of the Society that it is above "the reasonable and eminently proper rules" of a theatre was judicially repudiated.

But the Society must have its way, and it appealed to the Court of Appeals. One would think that the Supreme Court was entirely competent to vindicate its own dignity, and that it ought to know whether any contempt of its authority was committed. Not so the Society. It assumed the self-imposed labor of vindicating the Supreme Court in the very teeth of its declaration that there had been no contempt, and seriously demanded that the Court of Appeals should insist that the Supreme Court had been insulted. The society always has had—in its own estimation—"a law unto itself," and again exemplified it in this appeal. This appeal was taken not only from the order mulcting the Society in costs, but equally from the judgment that there was no contempt, involving

the question of the right of the Society to force its way on the stage in the manner described, and an elaborate brief was printed.

Gilmore's counsel asked, in the first place, for a dismissal of the appeal, on the ground as already stated, that the matter was not reviewable by the Court of Appeals, which contention was ably opposed by Mr. Gerry in person. The Court adopted that view and dismissed the appeal, holding that the Supreme Court having decided that no contempt was committed, that decision was final and not appealable. On the question of costs it was held—not that costs would have been improperly imposed if the right existed—but that as the matter grew out of a criminal contempt, and costs are not allowable in criminal cases, the General Term erred in imposing them. And little, if anything, was achieved by the Society in the reversal of the decision as to costs which amounted to only \$89.25. To obtain the decision that in all cases of criminal contempt costs are not allowable—a principle which, by the way, has nothing whatever to do with the objects for which the Society is organized—as much money must have been expended by the Society as the costs amounted to.

In the light of these facts, judge of the following statement in the letter of Mr. Gerry: "So that if the General Term is to be regarded as having snubbed this Society, as you term it, it must be equally true that the Court of Appeals snubbed the General Term for attempting to punish this Society for doing its duty." What duty? It is respectfully submitted. And so Gilmore's counsel argued to the General Term, that after "Little Bob" had by a voluntary surrender come into the custody of the Society, its mission was fulfilled, and it had no further duty to perform; and that the attempt to punish Gilmore, after such surrender, was entirely beyond the proper sphere of its action, and undertaken solely for the purpose of magnifying its own importance. The question whether or not the Society should have been punished for what Mr. Gerry naively calls doing its duty was not at all involved in the reversal by the Court of Appeals of the decision as to costs. That high court simply took the view that there was no jurisdiction to impose costs, the matter being in a quasi criminal case. Had the right existed from intimations of the Chief Justice during the argument, I am safe in saying the discretion in imposing costs would have been held to be just as unappealable as was the order determining that there was no contempt.

This communication being intended to relate only to the Gilmore case, the other statements in Mr. Gerry's letter, equally unsound, remain unanswered.

History abounds with examples which teach that, while the one idea man may accomplish much good, he is apt to presume too much on that account, and, if given unrestrained power, he becomes dangerous as a fanatic. Yours, etc.,

A. J. DITTENHOEFER,  
Counsel for E. G. Gilmore.

## London News and Gossip.

AUGUST 5.

Mr. Walter Pelham, a member of the Savage Club, and a mimic of renown in this part of the world, has been engaged by Major Pond (what he is Major of I know not), to visit the United States in October to give his delineations of Artemus Ward, and deliver the late humorist's lecture, "Among the Mourners." Pond, it appears, went to the Egyptian Hall, thought well of Pelham's "make up" and his method of delivery, and offered him a six months' engagement. The best of the joke is, that Pelham never laid eyes upon Artemus, but has got up his sketch from accounts from friends and imitations by other people. So it is, in fact, an imitation of an imitation. But as tens of thousands of the present generation never saw Artemus in the flesh, or even photographs of him, Pelham's assumption answers the purpose admirably. Pelham is a journalist as well as an "entertainer," and at one time published a weekly journal of the Home Journal genre.

Adelina Patti, who has taken it very easy the past season at Covent Garden, is now at her castle, Craig yn nos, South Wales, and one day last week a complimentary presentation was made to her by the inhabitants of the district which the celebrated prima donna has made her home. The presentation took the form of a beautifully illuminated address, conveying an expression of the pleasure and pride which the inhabitants of the district felt at having as their neighbor one so famous, and who also took so deep an interest in all that pertained to the welfare of the neighborhood. The address was presented by Dr. Thomas, chairman of the committee, and thanks were returned, on behalf of Madame Patti by Mr. Fitzwilliam, who, with his two daughters, are on a visit to Craig yn nos Castle. The company were subsequently entertained at luncheon, Madame Patti personally expressing the great pleasure which the presentation had afforded her.

An actor named James G. Grahame, I hear, has been engaged by Mrs. Langtry to accompany her to New York. Grahame is at present at the Vaudeville Theatre, and is a good looking, bold faced fellow, who sets up as a stupendous "masher" of the fair sex. Mrs. Langtry plays Rosalind next month at the Imperial Theatre, which will be her last London engagement before her departure to the United States. I hear that Mrs. Labouchere will accompany the Lily to the United States. If she does you ought to pique her

into giving you a taste of her quality, as she is a capital actress in certain parts. In appearance she is a wonderful contrast to Mrs. Langtry, so the jealousy of the actress-beauty will never be aroused.

Mr. Henry Irving, on Saturday night, brought his season to a close amid unmistakable indications that his popularity with all sections of the play-going community has suffered no abatement since his last benefit performance, a year ago. Every seat procurable at the box-office was disposed of some time previously, and the desire to be present in those portions of the house at which admission was gained by payment at the doors, was shown by the assembling of patient spirits at the pit entrance a couple of hours before they could hope to have a chance of comfortably ensconcing themselves in the centre of the first row. The programme was identical with that of more than 100 immediately preceding nights; but, though the fact was not announced, it may be taken for granted that every one in stalls, boxes, pit and gallery knew that ere they had seen the last of Mr. Irving, prior to his annual holiday, he would have something to tell them respecting his arrangements for next season. This is a custom that dates back from soon after the commencement of Mr. Irving's connection with the Lyceum Theatre, and has now become such a recognized feature of important occasions at this house that any attempt at evasion would be regarded as a disappointment. The friendship between Mr. Irving and his patrons has been so endearing that the latter expect to be taken into the actor-manager's confidence. They do not, perhaps, carry their curiosity or interest so far as to wish to have his balance-sheet set before them; but they certainly are anxious to learn his plans for the future. Maybe the special success of some particular revival—such as The Merchant of Venice, or Romeo and Juliet—may interfere with Mr. Irving's proposed course of procedure; but as this is a matter that entirely rests with the public, they have no reason to complain if the season is marked by few changes in the entertainment. The season, extending from last Christmas to Saturday night, is summed up in the mention of The Two Roses and Romeo and Juliet. Mr. Albery's earliest (and most deserved) success brought back Mr. Irving as Digby Grant, and evoked some discussion as to whether sundry changes, observable in the delineation of the more delicate phases of the character, were an improvement upon the original assumption at the Vaudeville or the reverse. With Mr. Irving came Mr. David James to give his whimsical illustration of the good nature and pliability of Mr. Jenkins, the part in which he succeeded the lamented Mr. George Honey. The attraction of two such performances was sufficient to carry the management along until March, when the keenly-debated reproduction of Romeo and Juliet took place.

This revival had been several months in preparation, and it was generally known that all the resources of modern scenic art and refined poetic fancy had been sought by the manager. The immortal love story, it was anticipated, would be illustrated with a romantic beauty and perfection of mise en scene for which it would be difficult to find a parallel. How completely these expectations were realized is now a matter of stage history. A number of rumors have of late been in circulation concerning Mr. Irving's intentions after the termination of the run of Romeo and Juliet. It has been stated that the long-deferred Coriolanus would certainly be announced for speedy production; that Much Ado About Nothing (and not the Roman play) was to be the next Shakespearean revival; that Mr. Irving was about to resign the role of Romeo for that of Mercutio, and that Mr. Wills had written a version of the "Faust" legend to enable Mr. Irving to appear as Mephistopheles; whilst other rumors have been current to the effect that the Lyceum repertoire would not be increased until Mr. Irving had returned from fulfilling with his company an engagement in America. What grounds there were for these assertions will best be seen by the perusal of the following speech, delivered by the manager on Saturday, when he had been cordially summoned, with Miss Ellen Terry, after the final picturesque tableau of Romeo and Juliet:—

"Ladies and Gentlemen:—The curtain has fallen upon Romeo and Juliet for the 130th time, and I hope you will permit it on Sept. 2, this day five weeks, to rise again upon the play presented to night. I am told sometimes that I do wrong to inflict on you the tediousness of Shakespeare—an author whose works some of the wise judges of dramatic art assure us are rather dull and tiresome to a Nineteenth century audience. Perhaps Shakespeare would find some of us a little dull and tiresome, too. Be that as it may, I fear I shall continue in my misguided course as long as I meet with your support, and for those who find his works dull and tedious, well, I shall be happy to put them on the tree list when you are kind enough to leave room for them. I am glad to tell you that the season just passed has realized nothing but success. We began with The Two Roses, which you received with great favor, and which was played until the production of Romeo and Juliet. Romeo and Juliet was no light undertaking, and it is, perhaps, worth recording that out of twenty characters, more or less, in the play, not one of them had ever been attempted by any of us before, so that to each actor in the cast it was a first night's representation. This, in a Shakespeare play, is somewhat remarkable, and difficult beyond belief to all who know the difficulties under which actors labor on their first appearance in what are called legitimate parts. Do not think that I am about to give you a lecture on the 'Art of Acting'; that has already been done here.

Every part has been acted before hundreds and perhaps thousands of times, and various standards of opinion have been formed, and volumes probably written upon them. It is a common thing to hear an actor say, 'Ah, give me an original part!' meaning a part that cannot be judged by precedent, and is not haunted by tradition. It was thought by some that I had overdone our play with scenery and decoration—[a Voice: "Not at all!"]—and that I had spent too much upon its production. That I don't dispute; but that it was overdone I do. Nothing, in my mind, can be overdone upon the stage that is beautiful—I mean correct and harmonious, and that heightens, not dwarfs, the imagination. [Hear, hear.] I took no less comparative pains in producing The Captain of the Watch or The Two Roses. The next play—and I must again inflict upon you the tediousness of Shakespeare—the next play which we will have the honor of presenting will be Much Ado About Nothing, the cast of which will be the best I can by every possibility command. [A voice: "Where's Coriolanus?"] What our next venture may be after that I can hardly now say. Like a good skipper, I must closely watch the breeze of your desire, and trim my sails accordingly. On behalf of the Lyceum company, I must thank you for the manifold kindnesses you have shown, and I must especially thank you on behalf of Mrs. Stirling and Miss Ellen Terry. On behalf of Mrs. Stirling (whom it is a great delight and privilege to have with us), whose performance of the Nurse will, I am sure, be long remembered by you, and on behalf of Miss Ellen Terry I may say this: To play the part of Juliet 130 consecutive times, and never to have faltered, is an effort calling forth an energy both of brain and soul, a feat of physical endurance not often accomplished, and seldom, I am glad to say, if ever, required of an artist. You will, perhaps say, 'Then why require it?' Ladies and gentlemen, 'those who live to please must please to live.' Success cannot be commanded in theatrical matters. If you like the presentation of a play you will come and see it. If you don't like it you will stay away, and if you do come and see it in goodly numbers, it is a manager's duty to continue it. 'While you have success keep it,' should be the motto of the manager of a big theatre; for I assure you sympathy without success will soon shut up his theatre. [Laughter.] I have often taken down plays in the height of success, and have had to regret it. For myself, whilst thanking you for the brilliant attendance with which you have honored me to-night, I have a confession to make which lies heavy upon my breast. For, if I am to credit a very wise censor, I have grievously offended you. It seems I have been guilty of sanctioning a custom more honored in the breach than the observance—the custom of what is called taking a 'benefit.' Benefits, it appears, should never be taken, should be forgotten—at least by actors whom your favor has cherished with prosperity and honor. Now, I beg to differ from this view, and having the respect and honor of my calling thoroughly at heart, I could not forget the old custom. Ladies and gentlemen, few of you, I dare say, have come here to-night with the impression that your money will be welcome to an impoverished treasury. It is not to put your money in my purse, or to take it out of yours, that I cling to the old custom. But I cannot, and I will not, deny myself, at the end of each season, the gratification of reading in your kindly faces that appreciation which I deserve so imperfectly, but which, believe me, I value so highly. Thanks for your generous favor, every night is a benefit or otherwise to me as a manager; but on occasions like this I come forward, and I am not ashamed to do so, as many great masters of my art have done so before me, to take a special benefit. The benefit of seeing around me many of my best and well tried friends—best and well-tried, because throughout my career—through all my struggles—through my failures and successes—they have succored me with their hearty sympathy, and cheered me with their ungrudging encouragement. Ladies and gentlemen, thanking you with all my heart, and wishing you, but for a little time, 'Good-bye,' I hope I shall never be guilty of worse taste or greater vulgarity in appearing before you as I do to-night, and whether it may be called a benefit or by any other and sweeter name, I shall be proud of the occasion which can gather together such a distinguished assembly as have honored me with their presence to-night."

HOWARD PAUL.

## Rehearsals.

Thomas W. Keene's company begin rehearsals at the Fourteenth Street Theatre, on the 28th.

Marian Elmore's Chispa company assemble at the same place, just a week earlier.

The people engaged by the Harrisons have been notified to report to Louis Harrison, at 137 Second avenue, Saturday, at 2 o'clock.

John McCullough's company rehearse at Haverly's Theatre, Chicago, beginning September 1.

James O'Neill's company take possession of the Windsor Theatre stage next Wednesday morning.

C. B. Bishop's Strictly Business company meet at the Bijou Opera House on Tuesday next at 2.30 p. m.

Rehearsals of Romany Rye begin at Booth's on the 28th.

The World company assemble the day following at 11 a. m., at the Grand Opera House.

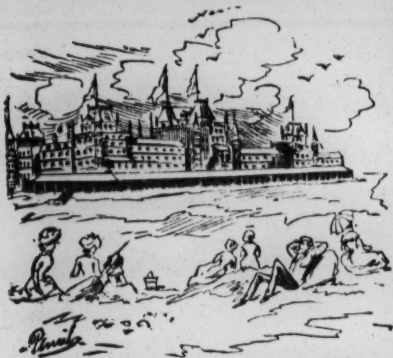
Tony Denier—as his "tricks and business will be entirely new"—mystifyingly notifies his company to meet at the Union depot, Chicago, August 29, to take a train to the place of opening.

—Lillian Gerard, a beautiful society lady of Washington, engaged for the part of Justine, in Only a Farmer's Daughter, is described as a blonde of the most pronounced type. Can a lady, because she is a blonde, be justly called beautiful?

—Edward L. Bloom starts on the road Thursday. He will precede Ada Gray through Pennsylvania, the South, West and New England. Time is filled, with the exception of three weeks, for the season until May.



## The World of Society.



The season of recreation and Summer delights progresses at the watering places much after the usual fashion, for the limit of human enjoyments was reached years ago, and there is nothing to be added in the way of music and soft words for the ear; fireworks, electric lights, illuminations and the fine arts for the eyes; a bill of fare including everything the air, the sea and the earth affords, for the palate; fine clothes, with jewels, splendid equipages and costly yachts for those who can afford them. All of these things have become commonplace, and those who have for years frequented Saratoga, Newport and Long Branch, grow weary in time of these supposed to be delightful resorts, and seek for pleasure new in Europe, in the seclusion of mountain resorts, or in some woodland or river-bank home. Even pleasure palls upon the appetite in time, and sensible men and women wish for something to do which is useful. Many New York merchants who passed July out of town, have returned to the city, glad that trade is reviving this year earlier than usual, with prospects for a heavy business during the Autumn. They are satisfied with the crop reported; they do not care how vast the Egyptian question may become, since trouble abroad is of benefit to America, and they love to see the sidewalks piled with dry goods boxes, while orders pour in from all parts of the land. Possibly fashionable people may protest that so city has nothing to do with tradespeople, but this is a mistake. Nearly all the great fortunes in this country had their origin in trade, in some form or other. The small merchant of yesterday is the prince of to day, who lives in a palace, has a picture gallery, and sends his wife and daughters to the springs. His gold will purchase whatever he wishes, even to social position.

## THE SEASON AT SARATOGA

is now as brilliant as it will be this year, and all the hotels and boarding houses are full. In a couple of weeks hence the season will begin to decline, since many good folk start for the mountains, or trips into the interior, on their way to the metropolis.

Next to Newport, Saratoga is undoubtedly the most fashionable summer resort. Many fine people are now there strolling along the broad piazzas and through the walks and parlors of the United States Hotel.

## RECENT SARATOGA ARRIVALS

include Eli Perkins, with his wife and pretty adopted daughter; Judge George R. Reynolds and family, of Brooklyn, Mr. Zabriskie, the editor of the *Christian Intelligencer*. Rev. J. Smith, of Jersey City, Rev. Dr. Shackelford, of this city, Francis A. Nichols, one of the editors of the *Boston Globe*, Judge David McAdam, of the Marine Court, Rev. Dr. G. H. Smith, of Harlem, Rev. A. S. Payson and Rev. W. W. Atterbury, of this city, and the following New Yorkers: Mrs. M. T. Fortescue, P. S. Carroll and wife, P. Kieran and family, the Misses Merrifield, Miss Hasbrouck, J. H. Linsley, J. Seligman, J. W. Scott, F. S. Weston, Miss E. W. Kerr, T. R. Adler, Dr. J. G. Ambler, H. L. Grant and wife, J. W. and S. J. Ambrose, Mrs. R. H. Parks and daughter, and W. W. Olliffe and wife.

Amusements at Saratoga consist of sacred concerts on Sunday nights, in Congress Park, concerts by the Carreno company, Germans and hops at all the hotels, carnivals, tableaux and garden parties for the children, moonlight excursions on the lakes, etc., etc.

## HOP AT LONG BRANCH.

The usual hop was given at the West End Hotel, Long Branch, last Saturday night, with an immense attendance. For an hour or two the children monopolized the overcrowded and not very large parlors, after which the grown folks indulged. The evening was very warm, and as the ceilings of the old-fashioned West End Hotel are low, and the rooms are still illuminated with yellow and heat-giving gas, the operation of dancing was anything but pleasant, only about a dozen of the younger men and women indulging, including the popular Booss girls, Miss Cambloss, Miss Hass, Miss Rika Seeger, and such gentlemen as Mr. Faulkner Pierce, Mr. George L. Terry, of the Union League Club, Mr. Woodruff, Mr. O. W. Herrman, Mr. Jourdan, son of General Jourdan, and others. The sides of the parlors were lined with rows of old and very young folks, five or six deep, among those present being Mr. Thomas Murphy, as rosy faced and jolly as ever; Mrs. Packer, of Mauch Chunk, Pa., rumored at the hotel to be worth many millions of dollars; Mr. Claghorn, of Philadelphia, who has a beautiful picture gallery, and was entertained at dinner the same evening by Mr. and Mrs. Randell, of St. Louis; Albert Bierstadt, the artist, who is fast growing gray, and many others. Outside of the parlors the broad piazzas were

crowded to suffocation with gentlemen and ladies who gathered around the windows to see the dancing. Among those present were Mrs. Randell, Governor and Mrs. Whyte, of Maryland; Mrs. and Miss Wallace, Mrs. Tucker, Mr. Meyers, just from Newport, Mr. and Mrs. John T. Raymond, Dr. George Vandenhoff, Jr., Mr. Charles L. Burnham, who is said to be engaged to a young lady now abroad, Dr. Shartee, Mr. Schenck, Mr. Harris, Mr. and Mrs. McGibben, Miss Carnish, who is engaged to Mr. Rutter, Mrs. Seeger, Mr. Woodruff, Mr. and Mrs. George W. Carleton, Mr. Jordan, who is engaged to Miss Gwynn, Mr. Gilsey, Mr. Rowen, of Washington, Mr. and Miss Von Stade, and Messrs W. Brady, G. W. Arnold, J. M. Hazeltine, M. S. Brown, W. Gibbs, J. L. Phillips, A. Graves, J. H. Howe, J. R. Rogers, E. C. Clifford, J. T. Woodward, C. J. Morgan, M. S. Bradley, E. W. Arnold, B. A. Collins, P. Howe, H. W. DeForest, J. H. Dahlman, A. F. Bruce, F. M. Dana, W. G. Sharck, C. J. Newton, J. J. Moran, W. King, H. L. and R. Haas, A. W. Soper. Also the pretty Misses Hendricks, Mrs. Wyman and hosts of others.

## THE HUNT.

At least 1,000 swell people witnessed the first meet of the Queens County Hunt at Newport on Friday week. The dust was a foot deep, and the ladies came back covered with it. Mr. F. Gray Griswold led, assisted by Mr. Peter Smith, of England. Other gentlemen who "wore pink" were N. Griswold Lorillard, William C. Sanford and F. Gebhard. The other riders included John Sanford, who rode his well-known gray horse; Center Hitchcock, Miss Emily Havemeyer, who rode Kettledrum; Miss Hewitt, E. D. Morgan, Jr., W. Bull, Mr. Stewart, F. M. Ware, Lloyd S. Bryce, Pierre Lorillard, Jr., Edmund Diesden, F. Prince, Miss Norman, Benjamin Weaver, Eliot Zabrowski, W. C. Witherbee, A. Jay, Tom Hitchcock, Foxhall Keene, J. Kernochan, S. Sands, James Waterbury, George S. Browne, Mrs. Frank Smythe, Whitney Warren, Raymond Belmont, W. K. Thorne, Jr., Miss Thorne and a host of others. There were four coaches out. August Belmont drove four spanking bays, and had a large party with him. Mr. Rives had a fine team, and Mrs. Paron Stevens, C. De Bildt, T. H. Howard, Miss Kernochan and others on the coach. George R. Fearing and C. Oliver Iaelin also had four in hands, on the latter's coach being F. O. Beach, Mrs. Iaelin and Mr. and Mrs. J. Breese. In another vehicle were Martin Van Buren, Mr. Gamel, Jr., Mr. and Mrs. W. F. Whitehouse, Mme. De Barca, Miss De Barca, Mrs. J. Nelson Howard. Others present included R. H. Hunt, Mrs. J. W. Slater, Mrs. R. I. Gammel, Miss Gammel, Mrs. T. E. Chickering, Mr. and Mrs. Gordon Prince, the Misses Parsons, General and Mrs. McKeever, Mrs. James R. Keene, Miss Keene, D. Swan, Mr. and Mrs. James P. Kernochan, Mr. and Mrs. Cornelius Vanderbilt, Mr. and Mrs. T. W. Rodman, Mrs. Augustus Whiting, Miss Whiting, Mr. and Mrs. William H. Mayer, Mrs. Gordon McKay, Edward Gray, Mrs. Pierre Lorillard, Jr., G. E. Waring, Guy Waring, S. F. Pratt, Miss Lorillard and a host of others. The run of eight miles took just one hour. The brush was handed to Miss Havemeyer, daughter of the Austrian Consul General at this city, and the pads were given to Mr. Witherbee and Mr. Baldwin, son of the President of the Louisville and Nashville Railroad, who is entertaining General Hancock. The mask, or pate, was retained for the kennel.

## ELIGIBLE YOUNG MEN.

A cry comes up from the watering places that young men capable of being elated—proper young men—are very scarce this season. They seem to have gone into seclusion, to have sworn off from the follies of the times. The whereabouts of a few of them is as follows: Mr. Edgar Fawcett, the poet, is back in town after a short visit to Newport. He looks rosy and healthy, and is deep in literature. Mr. E. De Forrest, whose sister is engaged to Mr. Constable, has been studying marine subjects along the Jersey coast, from Barnegat Bay to the Kill von Kull. Last Wednesday he went to the Catskills. Mr. G. Stacy Clark is in town attending to business. Mr. Theodore Guerra, a handsome man, and member of "Co. C," Seventh Regiment, is in the silk department of the famous house of C. A. Aufwoldt and Co.

Mr. Theodore W. Stemmler, a favorite society young man, has become a commercial traveler in the hosiery line for the house of C. A. Aufwoldt and Co., 38 Greene street. Besides his accomplishments he has developed into a very great business man; so much so, that after his trip West last Spring, he is said to have had his salary increased to \$1,200 a year. At this rate it will not be surprising if he soon gets to be the head of the hosiery department. Mr. Stemmler soon goes on a trip West. His devotion to business is a great loss to society. He is a man of rare self sacrifice, politeness and consideration for others.

Among the beaux at the Saratoga are Mortimer Livingston, Thomas R. Gibbs, Howard Andrews, Addison F. Andrews, George W. Hunt, of Brooklyn, Stephen C. Bush, of Troy, Charles Gage, Granger de Forrest Grant, James Hilton, son of the Judge, Charles S. Higgins, Jr., Ernest F. King, Mr. Eugene Seligman, C. C. Smith, C. C. Starkweather, and Mr. William M. Kennard.

Mr. Arthur Leary, so well known as the leader in the Charity Ball, is at Long Branch. A few of the eligible beaux at Long Branch include Mr. George Francis Train, Jr., Andrew Drexel, James and Thomas Wallace, the handsome Mr. Herzog, who is quite an artist; Mr. John Baudouine, Mr. Jeff D. Bernstein, Alfred Co., of Philadelphia, Walter Stowe, E. L. and Arthur Montgomery, Paul Walton, Henry Dillon Ripley and Sidney Dillon Ripley, grandsons of Sidney Dillon, Julian Nathan, J. N. Hayes, John Stokes, William Innis, and many others.

Mr. Albert Shattuck, who was once engaged to Miss Butterfield, is at Newport.

## PERSONAL MENTION.

..Albert Bierstadt is at Long Branch.  
..General Grant is expected at Newport.  
..Thomas Hughes is expected this month.  
..Mrs. Adolphe Flamant is at Milford, Pa.

..Helen Hunt Jackson is at Los Angeles, Cal.  
..Mr. Clark Bell is at the States, Saratoga.  
..Judge Batcheller, of Egypt, is at Newport.

..Parkman, the historian, is at Jackson, N. H.  
..Mr. John Jacob Astor is home from Europe.  
..Dr. Charles Phelps is home from Europe.

..Baron P. de Chambourg has sailed for home.  
..Baron von Klenck, of Germany, is in town.  
..Mr. Montague Marks is home from Europe.

..Dr. M. H. Henry, of this city, is in London.  
..Dr. R. N. Flagg, of Yonkers, is at Long Branch.  
..Mr. and Mrs. C. G. Francklyn are at Elberon.

..James R. Osgood, the publisher, is in England.  
..Colonel and Mrs. George E. Waring soon go to Europe.  
..Rev. Dr. Vermilye, and family, are at Ocean Beach.

..The family of Chief Justice Waite is at Lyme, Conn.  
..Bishop Williams, of Connecticut, is at Lake George.  
..Rev. Dr. J. M. Pullman has gone to Weirs, N. H.

..President Andrew D. White, of Cornell, is at Saratoga.  
..Mr. and Mrs. Ballou, of the Hotel Bristol, are in Saratoga.  
..Dr. Charles F. Gardner, of this city, is at Lake George.

..Rev. Doctor George B. Shreve, of this city, is in Saratoga.  
..Mr. D. W. Keegan went to Long Branch last Sunday.  
..Mrs. John D. Griswold is said to be one of the belles of Buffalo.

..Mrs. W. F. Osgood, of New Brighton, has gone to Newport.  
..George Francis Train, Jr., stops at the Ocean, Long Branch.  
..General Clinton B. Fisk and Mr. Oliver Hoyt are at Newport.

..Mr. William Allen Butler, the poet-lawyer, is in Saratoga.  
..Mr. Robert E. Tyson recently gave a dinner party in Newark.  
..Mr. and Mrs. Fred Halsey and Mrs. Schley are in Saratoga.

..Judge John R. Brady and William R. Travers are in Saratoga.  
..Mrs. Jesse M. Cadwallader, of Baltimore, has gone abroad.  
..Mr. Paul Dana, son of the editor of the *Sun*, has gone abroad.

..General Wallace, our Minister to Turkey, is visiting in Athens.  
..Edwards Pierrepont is at the Crawford House, White Mountains.  
..Mrs. C. L. Cornish, 54 West Fifty-third street, has gone to Saratoga.

..Miss Marie Stewart, 434 Fifth avenue, is at Clarendon Springs, Vt.  
..M. Edward Willets has arrived from Paris, and will go to Saratoga.  
..Mr. William R. Travers is entertaining at Newport Mr. R. W. Rives.

..Mr. F. H. Haas, the well-known marine painter, is at Marblehead, Mass.  
..President Arthur will go to Milwaukee about the middle of September.  
..Mr. J. N. Paelps, the well-known banker, is seriously ill at New London, Ct.

..Prof. Charles Eggleston, of Columbia College, is summing in Europe.  
..August Belmont, Jr., and wife, are at Newport for the rest of the season.  
..Mr. William Livingstone, of Garrison, is engaged to Miss May Wigham.

..John G. Heckscher and family are in Newport for the rest of the season.  
..Ex-Mayor Wickham and family are passing the season at Long Beach.  
..Rev. Robert Collyer and wife and Miss Annie Collyer are at Lake George.

..Mr. J. Kearney Warren, of 41 East Twenty-third street, has gone abroad.  
..Mr. E. C. Goodwin, 238 Fifth avenue, is in Tarrytown, Dutchess county, N. Y.  
..Mr. John Chetwood, Jr., and Mr. Sergeant Oram have arrived from Europe.

..George W. Carleton and wife have been spending a few days at Brighton Beach.  
..Colonel Jerome N. Bonaparte is entertaining his brother Charles at Newport.  
..Mr. George William Curtis is in Newport, the guest of Mr. Edward Tweedy.

..Mr. Clement Ferguson, of this city, has purchased a \$38,000 cottage in Newport.  
..W. W. Corcoran, the Washington banker, is at the White Sulphur Springs, Va.  
..Rev. Dr. Noah Hunt Schenck, of Brooklyn, has gone from Saratoga to Newport.

..Mrs. Gardner Brewer, Newport, will give a reception on the 24th, from 5 to 8 P. M.  
..Mrs. George Griswold Gray has Mr. and Mrs. Samuel Quinn for her Newport guests.  
..Mrs. John W. Ellis is entertaining at Newport Mrs. John Sherwood, of this city.

..Mrs. Judge Beckwith, of Chicago, recently gave a dinner in honor of Jennie June Croly.  
..Mr. Eliot Gregory, a promising American artist, has just returned to town from Paris.  
..Judge Blatchford is the guest of Captain Watrous, on board his yacht Ruth, off Newport.

..Mr. Theodore A. Havemeyer is entertaining at Newport Mr. and Mrs. Hugo Fritsch.  
..Sir John Rose, who is now in town, is a member of the banking-house of Morton, Rose & Co., London.  
..Mrs. John C. Peters recently gave a musicale in Newport, at which Mr. Adamowski played charmingly.

..Among the finest turnouts in Newport are those of Mrs. Cornelius Vanderbilt, Mrs. Thomas Cushing and Mr. Belmont.

..Mr. and Mrs. Schuyler Skaats have gone from the Buckingham to New London.  
..Mrs. R. E. Crane, 111 West Forty-second street, has gone to Brewster's, N. Y.  
..Hon. Stewart Woodford, Gen. Joseph R. Hawley and Robert Seney have sailed for Europe.

..Dr. F. Serger, mother and two sisters, 718 Lexington avenue, have gone to Sharon Springs.  
..Ballard Smith, C. H. Neilson and family, and J. M. Mora, are at the West End, Long Branch.  
..Mr. A. S. Robbins, of this city, has been entertaining a party of friends at Lake George.

..Mr. C. C. Baldwin, Newport, recently gave a dinner party in honor of General Hancock.  
..Mrs. Hugh Dickey, 473 Fifth avenue, has issued cards for Friday receptions in Newport.  
..Mr. George de Forest and Miss Anita Hargous, 435 Fifth avenue, are announced as engaged.

..Mrs. Whittier, of Boston, has at Newport a London four-wheeled cab painted in bright yellow.  
..Gen. and Mrs. W. T. Sherman recently had a family reunion at their house in Oakland, Maryland.  
..Mr. and Mrs. S. B. Musgrave, now at Bar Harbor, Me., expect soon to entertain President Arthur.

..Cardinal McCloskey has returned to his palace in the rear of the Cathedral, improved in health and vigor.  
..Mr. Abner Colgate and Miss Margaret Garr, 14 West Forty-fifth street, are announced as engaged.  
..Mrs. E. E. Duryea and daughter, of starch fame, from Glen Cove, L. I., are in the White Mountains.

..Miss Bodestein, of this city, was recently elegantly entertained by Mrs. Daniel Cook, in San Francisco.  
..Mr. E. M. Train, son of George Francis Train, was recently at Cohasset, Mass., the guest of Stuart Robson.  
..Oscar Wilde made \$600 at his Saratoga lecture Friday week. He dined with Major J. E. Barrow, of New York.

..Mr. David Johnson and Miss Mary Freeman were married last Tuesday. They will shortly sail for Europe.  
..Mr. G. J. Holyoake is soon to visit this country again. He will probably be given a breakfast at Delmonico's.  
..Mr. Hurry Stevens, son of Mrs. Paron Stevens, is engaged to Miss Edith Jones, daughter of Mr. George F. Jones.

..Judge R. L. Larremore, of the Supreme Court, with his wife and three daughters, is in the White Mountains.  
..Hon. J. S. Potter, United States Consul at Crete, Germany, the position once held by Bret Harte, sailed Saturday week.  
..Vicar General Quinn and Father O'Farrell, of St. Theresa's, have returned to town from a fishing excursion in the Adirondacks.

..Mrs. Benjamin H. Bristow, of this city, wife of the ex-Secretary of the Treasury, and Miss Bristow, are in the White Mountains.  
..Mrs. John Davis, of Washington; Mrs. James F. Ruggles, the Misses Buckley and Miss Ruth Lawrence are at Narragansett Pier.  
..Mr. John Kennedy Todd, a Scotchman, is engaged to Miss Maria, daughter of Howard Potter, Esq., 37 East Thirty-seventh street.

..Recent arrivals at Newport cottages include W. F. Cochran, J. F. D. Tamer, Randolph Harvey, R. W. Rives and Samuel Irving.  
..Mr. C. Williams, of Philadelphia, will marry the last of this month, in Newport, a daughter of Mr. Henry J. Smith, of Providence.  
..Admiral Porter has a pretty place at Narragansett Pier, and his daughter, Mrs. Lyon, has entertained a good deal this Summer.

..Mr. A. J. Johnson, 9 East Sixty-fourth street, the publisher of the celebrated cyclopaedia, is making his annual visit to the White Mountains.  
..Hon. MacWalter B. Noyes, United States Consul to Venice, who recently married Miss Miller, a niece of Jay Gould, has sailed for his post.  
..Mrs. James Wilson, who gave such delightful entertainments last year, and family, Miss Lillie Wilson and Mrs. and Miss Moffitt are all in Saratoga.

..Mr. Lewis Mills, of the Produce Exchange, son of S. B. Mills, the pianist, was married last Saturday week at Long Branch to Miss Lantry, of Brooklyn.  
..Mrs. Henry Hoffman and Mme. Cotlano, sister of M. de Willamor, of the Russian Legation, have given a number of entertainments at Narragansett Pier.  
..George F. Seabury, C. M. Carpenter, C. F. James, Alonzo Hall, Ward McAllister, J. L. Harriman, and E. L. Page, all of this city, went to Newport last week.

..Lady Holland's party, at Holland House, London, to General James Grant Wilson, was intended to "wind up the season," but several brilliant affairs have taken place since.  
..Ex-Gov. Morgan will entertain President Arthur while in Newport. Many dinners and other entertainments will be given the President by prominent citizens, the city and the State.  
..Mr. Charles Thompson, Mr. George Shiver, Mr. H. Powers, Mr. Vatham, Mr. O. Haight, Mr. Juby, of Fifty-ninth street, and Mr. W. Keyser, of Baltimore, are beaux at Long Branch.

..Mr. Lorillard Spencer will marry Miss Caroline Berryman in October. The bridesmaids will be the Misses Georgiana Berryman, Georgiana and Emeline Heckscher, and Miss Harwood, of New Haven.  
..A large and brilliant subscription garden party was given last Wednesday, in Newport, at the residence of Thomas Appleton. Mr. Nathan Appleton, Mrs. Atherton Blight, Mrs. Whalen, and Mrs. R. M. Hunt received the guests.  
..New Yorkers who have arrived in Paris the past week include Harry Prouse Cooper, Dr. and Mrs. Goodwillie, H. Hubbard, Bradish Johnson, George Kemp and family, Mr. and Mrs. Maverick, Mr. and Mrs. Pease, and Mr. and Mrs. Waterbury.

..These New Yorkers are at Lake George: Miss M. Paton, C. Lassalle and family, Hamilton Odell, J. S. Babcock, Minot S. Morgan and wife, William P. Earle and Eugene Earle and families, James Boyd, A. B. Humphrey and wife, and A. G. Hyde and family.

..Mrs. Dr. Guernsey has returned from her country seat at Saratoga, but is dividing her time among the fashionable watering-places near by.  
..Mrs. E. Kemerys, Mr. Clarence Andrews, Mr. Middleton S. Burrill, Mr. J. P. Morgan, Mr. J. J. Waterbury, Mr. and Mrs. George Stevens, Mr. Ira Bunstri, Mrs. Bunstri and Mr. Fosdick, of this city, went to Newport last Monday.

..Messrs. James Oliphant, George Ewart, C. F. James, Alonzo Hall, George J. Seabury, George B. Post, Arthur F. Scherhorn, Ernest T. Sawyer, G. R. McKim, M. M. Howland, George N. Bowen, all society men of this city, are at Newport.  
..The Baroness de Trobriand has arrived in town. She is a daughter of Mrs. Mary Mason Jones, and the recent death of her sister, Miss Emily Jones, as well as the secret marriage of her brother, Mr. William Henry Jones, are events which have called her home.

..Recent guests at the Chelsea Cottage, Long Branch, include Hon. Mr. Carlyle and family, of Kentucky, M. C. Mrs. Seeger and daughter, Dr. Guion, of Washington; Mrs. Dr. Thomas Maury, Dr. Fuller Walker, Mr. Clark, banker, and wife, Dr. F. Seeger, Miss Bennett, of New York; Miss Horen and many others.  
..Latest arrivals at Newport include E. Zabriskie, George Wiegand, Mrs. John Sherwood, C. J. Peters, J. D. Sherwood, Arthur W. Roadies, the Venezuelan Consul, General Licklos, Le Grand B. Cannon, F. C. Latrobe, of Baltimore, Bishop Huntington of Massachusetts, and General Benjamin Olfors, U. S. A.

..These New Yorkers are now in Paris: Isaac Brokaw and wife, of Fifth avenue, James W. Potter and wife, Dr. Austin Flint and wife, Mr. and Mrs. J. G. Little and Edith Little, Mr. and Mrs. William J. Demorest and Miss E. Demorest, Mr. Isaac H. Bailey, John Travers, C. C. Lee, W. D. Baldwin and wife, and others.  
..Recent notable arrivals at Long Branch include Attorney General B. H. Brewster, Thomas Martindale and wife, of Philadelphia; General W. W. Henry, of Burlington, Vt.; Hon. B. H. Bristow, B. F. Isherwood, of the U. S. Navy; Joseph F. Chastellier, Charles A. Mallory, R. A. Hegeman, Jr., J. Hammersley and family, Dr. W. M. Watson and wife, James E. Coleman and William Burton.

..Among those who attended the last polo game in Newport were Mrs. Paron Stevens, Thomas G. and Nathan Appleton, E. E. Goddard, Carroll B. yce, Ex-Gov. Morgan, Miss Hewitt, P. Lorillard, Royal Phelps, Ross R. Winans and wife, Martin Van Buren, Mrs. Thomas Garner, C. O. Icelin, August Belmont, Jr. and wife, Miss Jerome, Ex-Mayor and Mrs. Cooper.

..Some of the guests at Long Beach are William E. Dodge, L. Hammersley, William Rhinelander, Judge Fancher, Ex-Senators Wallace and Thurman, H. B. Claflin, Commodore Van Santwood, Morgan D. Williams, Allen Butler, General George Mayer, Jules Regual, E. S. Higgins, Ex-Mayor Wickham, John C. Eno, W. H. Lee, G. W. Ely, and Rev. Doctors Bright and Mallory.

..New Yorkers at the Scarborough, Long Branch, include Colonel Richard Yose and daughter; Mr. Benedict, who is engaged to Miss Yose, Mr. and Mrs. Shaw, see Berlin, who were married only four months ago; Mr. J. Sazercie, wife and daughter, W. W. Palmer, Henry S. Smith and wife, S. M. Yong, J. A. Dennison and wife, S. F. Finch, W. Williams, Mrs. Thomas Cornell, General Roger A. Pryor, Thomas S. Shepherd, W. H. Jones and Alexander Tucker.

..Notable people recently seen on the piazzas at Saratoga were Admiral Livingstone, Recorder Smyth, C. P. Howell, H. I. N. Hakkis and Hassan Bey, Dr. G. Yuengling, the wealthy brewer, Mr. Tyner, ex-postmaster General, Mr. Kelson, M. C. from Iowa, F. H. Tows, L. G. Elliotson, Clarence Brooks, J. B. Sherman, of Chicago, Christopher Mayer, the wealthy rubber manufacturer, Judge McArthur, of Washington, and a host of politicians.

..Whitelaw Reid, wife and little John Hay Greeley Reid are having a fine time at Papa Mills' country-seat near San Francisco. A few days since Mr. and Mrs. J. B. Haggin gave a dinner in honor of Justice and Mrs. Field, of Washington, at San Francisco, to which were invited Mr. and Mrs. Whitelaw Reid, Mr. and Mrs. D. O. Mills, Dr. and Mrs. Gwin, General and Mrs. McDowell, Mrs. Breckenridge and many others.

..Cottage entertainments have recently been given in Newport by Mrs. Buchanan Winthrop, Mr. Samuel Powell, Mr. F. W. Stevens, Mrs. William W. Astor, Mr. C. C. Baldwin, and Mrs. Hugh T. Dickey. This last reception was largely attended, all the leading cottagers being present. The rooms were decorated with many quaint devices of daisies, asters and flowers of that description. The band of the man of war *New Hampshire* played on the lawn.

..New Yorkers who have gone to the White Mountains, include W. R. Foster, Dr. R. G. Railway, Mrs. E. Troup, Miss Lilly Shippy, Rev. Dr. J. M. Buckley, T. E. Sikes, Miss Sikes, S. G. Butler and wife, Mrs. N. G. Cohen and daughter, A. Oppenheimer and family, Miss E. F. Coleman, Dr. William Porter and wife, Miss S. L. Wheeler, Major Elwell, Miss R. Dray, Miss Isabel Carlton, Mrs. H. M. Stors and family, Miss C. Rory, Mr. C. H. Parkhurst, Mrs. K. T. Provost, Mr. H. P. Cooper and family; Mrs. S. W. Allen and family, and Dr. G. T. McCormick.

..The sudden death in Saratoga last Monday of Judge William Schley, 601 Fifth avenue, has removed a well known and conspicuous society gentleman who will be widely lamented. He was the husband of Mrs. Keep, who was a Miss Woodruff, of Waretown, and is a sister of Mrs. Roswell Flower, wife of the Congressman, and mother of Mrs. Frederick Halstead, all well known in this city. Judge Schley was from Savannah. Of late years he has been a gentleman of leisure, devoted to pleasure and society. He was genial, gentlemanly, full of life and fond of companionship.

..New Yorkers who have recently gone to Newport include Mr. C. G. Peters, Floyd H. White and wife, Seth B. French and Miss French, from Mount Desert, H. Rae and wife, Gordon W. Burnham and wife, Miss Schermerhorn, E. B. Underhill, Jr., and wife, E. Prang, Jr., F. B. Herzog, the handsome young artist; L. Dreyfuss and wife, Austin Abbott and wife, E. R. Whittemore and wife, John F. C. Rider, Mrs. William Schermerhorn, T. H. Lee and wife, B. Peck, M. E. Weed, J. E. Kendall, Miss F. A. Beninger, A. S. Rice, of the *North American Review*; Mr. Bowers Lee, Mr. M. G. Post, S. S. Sands, Jr., and wife.



## Quiet Heroism.

BY H. A. WARNER.



"Yes, come in, boys," said old Uncle Dan, the prompter. "This is the coolest room if it is next to the roof and a small one. Find seats somewhere. There's a chair for you. That trunk in the corner will do for another, and—Andy, I guess you're about the laziest one of the crowd, so stretch yourself on the bed. John, hoist out of that rocking chair. That is tabooed."

"But it's mighty comfortable, Uncle Dan."

"I know that as well as you do; but, for all that, out you go. That chair was given by a young lady who pitied the old man, and wished to add to his little happiness, and so from the day it entered the room no one has and no one shall be allowed to occupy it but Uncle Dan himself. There's tobacco and pipes on the table, boys; help yourselves. Now, if we had a pitcher of ice-cold beer from across the street, we could be perfectly happy for a while, and laugh at the hot weather the long Summer before us and nothing to do. Boys, which of you will volunteer to go after some?"

"I saw John set something down by the door as we came in; looked like a pitcher and smelt rather berry."

"Smart boy! Will have you're joke with Uncle Dan, eh? Never mind, if the beer is good we'll swallow the joke with it. Now to examine the resources of this establishment. A mug, a goblet with the foot missing, a celery glass which has done duty as bouquet holder—I declare, boys, there's no help for it—I shall have to drink mine out of the pitcher."

"Any of us will take the pitcher, Uncle Dan; we all know its advantages."

"And so do I. We'll play this scene as it's written. Are you ready? Here's to a long season and a prosperous one!"

"Rich in fame as well as finance, Uncle Dan."

"Exactly. Ah! that makes one feel at peace with his fellow-man. Beer in moderation is a blessing—in moderation, mind you, though. Andy, don't grind your heels into the footboard of that bed, or you'll have Mrs. Blunt, our genial landlady, in your wool."

"Bother Mrs. Blunt; she's a cross old curmudgeon."

"Rather better than most landladies I should say. It takes the patience of a saint to run a lodging-house, and, worst of all, an actors' lodging-house during the Summer. What with their late hours for getting to bed and rising again, their bad tempers if engagements are slow in coming, and their lack of promptitude in settling if the past season has been unfortunate, or if they have not made hay while the sun shone—hers is anything but a bed of roses. But when a fellow comes home at two o'clock in the morning, after having met too many old friends, and, mistaking the floor, insists upon trying to get into a room occupied by a gentleman and his wife, then if the landlady does not lose her temper—You needn't throw that book, Andy; I mentioned no names."

"Let us drop the landlady subject, Uncle Dan. We came to your room to be entertained. So turn over the leaves of your memory and give us a reminiscence. Something moral and instructive, and not too exciting for this confoundedly hot weather."

"A story, eh? Let me see. Did I ever tell you anything of Ned Croset? No? Strange! For in this very house it happened, the room next but one to this—the same you have now, Jack."

"A romance of your own household. That sounds interesting to begin with; and true, I suppose, Uncle Dan?"

"Too sad to be otherwise, my boy."

"Then let us have it."

"Wait till I light my pipe. There! It was in the Fall of 1870 that I first met Ned Croset. That season I had been unfortunate enough to fail in getting an engagement in the city and was forced to accept a position in a traveling company—genuine barnstormers. I hated to do it, for it meant hard work for small salary and probabilities of not getting it at all; but there was nothing else to do. This bygone life of the bucolic actor is something of which you boys of the present day know nothing. The combination system has wiped it from the face of the earth so thoroughly that it now exists only in the memory of the traditional 'oldest inhabitant.' These companies were frequently more enterprising than talented. Their repertoire was limited only by their opportunities of procuring copies of French's Acting Edition. It had the advantage, however, of encouraging versatility; for there was not a line of business in the category which each actor was not called upon at some time to perform, and the art of doubling was often carried to great perfection. I have seen Medea played by a party of four people, who closed the bill with 'The Maid with a Milking Pail' to the great satisfaction of their audience. Such was the style

of party in which both Ned Croset and I found ourselves.

"He was a fine looking and exceedingly quiet young man of about twenty-five, well informed, and apparently studious. I liked him at once, and soon became as friendly with him as he allowed anyone to be; for he was strongly inclined to be reserved, and was at no time demonstrative. It was Ned's first season in the profession, and a hard one for him, circumstances often forcing him—while hardly fit for utility business—into some responsible role of heavy drama, causing the poor fellow to stagger under its weight in a most pitiable manner. When I would remonstrate with our manager about it, he would say: 'He is young and ambitious, and it will break him in quickly.' Break him down, rather, I used to think; but it would have done no good to say so. Ned was earnest and hardworking; but a fatality seemed to cling to him. He was continually making serious blunders, of which he was, of course, painfully aware as soon as they were committed; but the harder he strove the worse the blunders seemed to become."

"I remember an incident which happened about the time I joined the company, which, while rather laughable, was very embarrassing to poor Ned. The piece put up for that night was Don Cesar de Bazan and Ned was cast for the King. All went smoothly until in the second act, in the interview between the King and Don Cesar, poor Ned, in making his entrance, tripped over the bottom piece of the set door, and fell to the stage, his hat rolling off to the opposite entrance. This unfortunate occurrence so disconcerted him that when Don Cesar asked him who he was, as runs the play, he shouted out: 'I am the Countess de Bazan!'"

"Who?" said the astonished Don Cesar. "The Countess de Bazan," insisted the bewildered Ned.

"As soon as Don Cesar could recover his equanimity he led poor Ned to the wings, saying: 'My dear sir, I think you had better go home and consult a physician. You are certainly not in your right mind; and the act went on without the King.'

"Matters were not prosperous with the company, and even long bills, at ridiculously small prices of admission, failed to replenish the treasury. Our manager was a man of determined spirit, and kept us going until we met a landlord who could not be talked into complaisance. So it was officially announced that the season was ended, and we were free to accept other engagements. The manager regretted his inability at present to pay any portion of his indebtedness to the company, and earnestly hoped this fact would not seriously interfere with their future movements. The cool sarcasm of this remark was but too evident, as he knew we were two hundred miles from New York, without a cent, and our trunks held by the landlord for board which the managers should have paid."

"As soon as the first shock was over, Ned said to me: 'Uncle Dan, do you think we would stand much chance of getting work if we were in New York now?'"

"Certainly more than here where there is no prospect at all. But what's the use of speaking of it? It costs money to ride and is rather too far to be called a pleasure stroll."

"I know all that," said he; "but you have forgotten the Erie Canal boats run through the village. I have made the acquaintance of the captain of one of these craft, and, if you are willing, I think we may reach New York by water."

"Good boy Ned," said I. "We will brave the dangers of the deep together."

"We found the captain Ned had spoken of to be a genial, kind-hearted man, who welcomed us cordially, fed us sumptuously on the best farms along the way could afford (I am not entirely clear in my mind as to whether all he provided was paid for, or that the farmers always knew where it had gone), and when we arrived in New York was genuinely angry because we hinted at future payment for his favors. Once in the metropolis, I imposed upon good Mrs. Blunt for our sleeping accommodations, and introduced Ned to the keeper of the little hole-in-the-wall around the corner, which in justice only to the kindness of his proprietor deserves to be called a restaurant."

"Ned often remonstrated with me, saying he felt very loth to run in debt so with no prospect of immediate payment. It was a new life to him, you see, and he was not yet case hardened as we are. Eh, John?"

"What's a fellow to do when he's hungry and without money?"

"I'm not finding fault. But, nevertheless, this sort of thing troubled Ned a good deal, and I was more than glad when I was able to inform him that I had secured work for both of us in Le Roi Carrote, the spectacular piece then going on at the Grand Opera House. Ned was engaged for small utility parts, and at first everything seemed going smoothly; but soon his unfortunate propensity for blunders came to the surface and caused such annoyance to the management that it was with the utmost difficulty I succeeded in keeping him employed in the theatre in any capacity whatever. Finally he was relegated to the position of assistant props, and as the property man was an old friend of mine, and for my sake held a close eye upon him, Ned seemed to do very well."

"One day, about this time, a letter came to the house for Ned and was given to him in my presence. I saw his lips set firmly as he read it, and a hard, determined expression held his face for a few moments."

"No bad news I hope, Ned?" I said inquiringly.

"Nothing particular, Uncle Dan," he said; but I noticed a strange tone in his voice, and he almost immediately found an excuse to leave, going to his own room. He did not appear again until it was time to go to the theatre. We were in the habit of walking down together and chatting on the way; but that night we walked block after block in silence, he seeming not to wish to speak; and I, feeling something unpleasant must have occurred, respected his silence. At last he said:

"Uncle Dan, do you think there is any hope of my holding a better position than the one I have?"

"Hard to say, boy. You would have it now had it not been for your unfortunate blunders. I hate to speak of them, Ned, for you really seem unable to prevent them; but they certainly stand between you and all chance of advancement."

"Then what I have must do somehow," he answered, and relapsed into silence. "A great change seemed to have taken place in Ned. He shunned company more than ever, and was always ready with an excuse when I proposed going to the restaurant with him as we had been accustomed to do. At first I thought it a passing whim which would soon end; but when it continued day after day and week after week I lost my temper, and my old pride rose up against him. I no longer waited to go with him to the theatre; I no longer spoke to him except when addressed, and then only in the curtest manner possible. He never failed to say 'Good evening, Uncle Dan,' each night as we met; but he showed no desire to apologize or explain, and the coldness between us seemed to grow stronger and stronger."

"I noticed he began to look ill after a time; but could not bring myself to speak to him of it, until at last Mrs. Blunt stopped me in the hall as I was passing out and said:

"Uncle Dan, I want to speak to you about young Croset."

"What's the matter, Mrs. Blunt; doesn't he pay his rent?"

"Indeed he does, though," said Mrs. Blunt, "punctual on the nail every regular Tuesday morning. But there's something the matter with him—something serious. I'm afraid he's going to be sick."

"If he does there's the hospital for him. We'll see that he gets there?"

"Indeed, and you'll do nothing of the kind. He's a good, quiet young man, and if he needs it shall have the best of care. You should be ashamed to think I would be guilty of such a cruel act. But an ounce of prevention, you know—and I want you to find out what is the matter, and see if we can't do something to try and cure this sickness."

"Mrs. Blunt's words made a deep impression on me, and I determined to make Ned talk it all over on the way home that night. I felt rather guilty at having held back so long, and was now eager to rectify my fault. Ah, boys, how often our good resolutions come too late. After the show Ned could not listen to me."

"About quarter to eight, just as the earlier comers had dressed and were beginning to stroll about the entrances, waiting for the curtain to rise, I noticed Miss Varsay, our soubrette, standing at L. 3 E, conversing earnestly with Mr. Craig, our juvenile. Both seemed much interested, and became so earnest in their actions, that others standing around had smilingly observed and made sly remarks about them. Ned had finished his work for that set and was leaning in a tired sort of way upon the back of a thorn chair gazing up into the flies. Suddenly there came a slow, crashing sound, no one seemed to know from where. I stood bewildered like the rest; but remember in my bewilderment to have seen Ned dart across the stage like a flash and pinch Miss Varsay and Mr. Craig further back into the entrance. Then came the sudden falling of a great mass to the stage, and in a moment all was still. As soon as I recovered from my fright I saw that it was the great chandelier used in the palace scene, which, for some reason had been drawn over to the left and had rested on the end of the groove. The ropes had become slackened and the whole of that immense weight upon the slight woodwork of the groove had caused it to bend and finally break under the strain. Both of those saved from this terrible accident, as they became more calm, turned to thank Ned for the service he had rendered them; but he was no where to be seen."

"Ned! I shouted, a sickening fear seizing me as I spoke. All sprang forward, as if moved by the same thought, to the heap of ruins upon the stage."

"He is underneath it!" some one shouted, and for a short time all worked as if mad, clearing the wreck. It was but too true. There he lay motionless, the heaviest portion of the iron framework, across both his legs. Poor boy! He had succeeded in pushing those he wished to save from danger; but it was too plain that the unfortunate fatality which seemed to pursue him had caused him to trip over the edge of a sunken trap and fall to the stage just before the great mass of glass and iron came crashing down."

"He was carried home, still unconscious, and a physician called; but of course the play had to go on. It was only a property-boy, you know; but you may be sure I made quick time home from the theatre that night."

Mrs. Blunt met me in the hall.

"How's Ned?" I asked almost before I could get a free breath.

"Badly enough," said she. "He has not long to live. He is sensible now, though, and asked us to send for his mother and sister. I telegraphed right away, myself, and they answered that they would come by the night train."

"Can he speak without injury to himself?"

"Doctor says let him do what he pleases, for he cannot last long. Both legs are broke and his spine injured so that he is paralyzed. That's a mercy, poor dear, for it saves him from feeling the pain."

"Poor boy! Poor boy!"

"There's another thing the doctor said, Uncle Dan, that made me wonder whether you and I were brutes or had some particle of human feeling in our nature. He told me that boy was actually on the verge of starvation before this accident happened, and even if his hurts had been much less serious, he would not have had the strength to rally under them. Don't you think we may be proud of ourselves letting that boy starve under our very noses?"

"I did not answer her—I could not have done so—but hurried up stairs and into the room where poor Ned lay."

"Ah, Uncle Dan," he said, as I entered. "I'm glad you've come. I wanted so much to see you while I could yet speak. That will not be long, for this last blunder of mine I am sure will finish me."

"Oh, Ned, my boy," I broke out, unable for the moment to think but of the last great shock I had received, "why didn't you tell us you were starving?"

"You know that, too? Well, I suppose it makes no difference now. The reason I did not, Uncle Dan, was because I couldn't tell you why I had to live upon so little. You knew my salary. You didn't know my circumstances. It was simply this: My sister at school, foolishly led by other girls, had indulged in purchases and found herself deeply in debt. She knew mother could ill afford to pay this money, and besides feared to tell her on other accounts. She confessed to me, and I was trying to pay the debt—that was all."

"And to do this you deprived yourself of the common necessities of life, while you were too proud to let your friends know of the noble struggle you were making?"

"As it is to end, Uncle Dan, what good would it have done! I was able to make the fight alone, and am glad I did so. But tell me, is no one else injured by the accident?"

"No one. Miss Varsay and Mr. Craig both feel that they owe their lives to your bravery, and, as they know by this time, at the cost of your own."

"I'm glad they're safe. It would seem so hard if this effort, also, had been a total failure. Mother and sister have been sent for; haven't they, Uncle Dan?"

"Yes, Ned; they are now on their way, and will be here by daylight."

"Thanks. I feel tired. I believe I could sleep a little. Sit by me, Uncle Dan, until they come. I did know and value your friendship, even when I thought it was slipping from me. That was the hardest to bear. Don't leave me now."

"Don't fear Ned; I'll not leave you."

"With a smile of content Ned seemed to drop off to sleep; but it was the sleep of eternity. Long before the morning sun shone in through the windows he had passed far beyond, to where his 'blunders wouldn't trouble him.'"

"A noble fellow, Uncle Dan, to lose his life in such a manner."

"Noble, indeed! Boys, he was the stuff true heroes are made of. You think his action in the theatre a brave one; but to me, his constant, quiet self denial, even to the brink of starvation, that he might aid one he loved, was far nobler and far more brave. The world has need of more such men. Now, travel to your own rooms. It's long after midnight, and I must have my forty winks."

## Chinese Theatricals.

BY J. M. SCANLAND.



As all nations have a different standard of beauty, so do they have different standards of art. The kalsomined American blonde, with large, swimming, liquid "loving eyes of blue," or the lithe, willowy brunette, with eyes as dark as midnight and as deep as a mountain pool, would fail to excite a spark of emotion in the hollow chest of the shaven-headed Chinaman. His saffron colored, dowdy-looking, opaque eyed type of beauty excites only feelings of disgust in the otherwise inflammable cardiac region of the American gallant. So it is in the matter of art. The Chinaman looks upon our players and plays as rant and rot. In most instances he is right. We look upon his in about the same light—even more so. Those who have attended a Chinese theatre will readily conclude that the American criticism is the best, no matter

what may be the Chinese opinion of our art. Their dramas are not the life of to-day, written as moral lessons or conveying a pleasing romance. They are dry histories of dynasties, produced almost literally. If the dynasty was long and uneventful, and the historian verbose, the so called drama will be correspondingly insipid and lengthy. No attention is paid to stage effects or dramatic situations. It is the historical instruction the Celestial is after, which is read to the ignorant heathen while he is smoking his beastly pipe of opium. The production of a Chinese drama requires from two or three months to as many years—all in one act. For Celestial theatres have no drop-curtain, wings or flies—nothing but the bare stage. The orchestra sits upon the back of the stage in full view of the motley audience, playing a hideous din all the while, with the apparent sole object of drowning the voices of the howling actors on the stage, whose loftiest ambition is evidently to be heard above the jargon of discordant sounds. This is kept up without intermission. Sometimes the orchestra stops for a breathing spell, and the actors keep on; and the reverse. Occasionally there is a lull of five or ten minutes; but the curtain is not rung down, and the orchestra and several performers come on together, from all directions, without any apparent order, and begin even more violently than before; for they have taken fresh wind and eaten of a little rice. The auditors bring their lunch, or else go hungry, for the "evening's entertainment" begins at seven o'clock and lasts until one or two in the morning, or longer, if no complaint is made to the authorities to abate the nuisance. The admission price is graded according to the hour of attendance. Curious Caucasian visitors are charged as much as the doorkeeper, thinks they will stand.

Next to his pipe of opium, the Chinaman loves his theatre. It frequently happens, where the production of a drama occupies a year or two, that the Chinaman's money gives out in the middle of the "theatrical season." Business has been dull, or his wash-house has been robbed by hoodlums. This is his greatest hardship. How to get money to attend the remainder of the season is his scheme by day and dream by night. For this he would not hesitate to rob his brother heathen, or steal any little articles of clothing or vertu that the mistress of the house may not have left under lock and key. To rob a Melican is a delightful pastime for a Chinaman—it is part of his religion.

In these theatres there is a separate compartment for the few women who attend. They are simply separated by a railing from the male heathen, who sit with their hats on, their feet thrown upon the front seat, and smoking opium; or perhaps they are fast asleep, with their heads thrown back upon the rear seat, snoring like a Summer boarder. Sometimes this free-and-easy attitude leads to a free fight; but it does not disturb the performance, and the rioters are soon quiescent or put out. Nothing would stop the performance except a police raid or an earthquake.

The Chinaman does not applaud. He either yells with satisfaction or shows his approval with a grunt like a pig. There is very little comedy in a Chinese play. They are mainly of wars, plots of assassination of rulers, and the overthrow of dynasties. A General, dressed in the height and breadth of fashion, in blue and purple robes, embroidered with gold, will appear on the stage with his grand army of half-a-dozen men. After about ten minutes' noise from the orchestra, another General will enter, his "grand army" coming on from both sides of the stage. Each General is provided with a sword about as long as a fence-rail. There is more trouble from the orchestra, and the battle begins. The orchestra seems anxious to exit; but they must remain to add confusion to the general slaughter. Both armies are killed, and the two Generals are left to fight it out. One kills the other; the dynasty is overthrown, and the successful warrior succeeds to the throne. Ordinarily, the play should end here; but it keeps right on without intermission. The vanquished General and the deceased armies pick themselves up and walk off the stage in full view of the yelling audience. The successful warrior takes the middle of the stage, assumes a straddling position, as extended as his short and of course crooked legs will permit, strikes his breast in the "big Injun me!" style, and makes a deep guttural speech, to the effect that he is the coming man. This is their gesture of dignity and greatness. At this moment, and without any apparent reason or order, two of the dead warriors bring in a dirty mattress, and all the warriors are brought to stage life and begin turning "flip-flaps."

The two dignified Generals vie with each other. Of course the successful General, by turning the greater number of flip-flaps, outdoes the one whom he has killed the moment before. Some of the orchestra lay down their torturing instruments and join in the exercises; but, unfortunately, none of the latter succeed in breaking their necks. Performers are employed by the year, receiving all the way from nothing up to \$1,000 to \$1,500. Few receive over that. There are no actresses. Men with tenor voices play lady parts. They consider it too much of an elevation for women to teach history. But there is a recompense in this. There are no society stars, who, with much noise and bluster, debut and are happily lost to public view forever. Whatever a Chinaman's ideas of morality may be, this may be said to his credit: he does not descend to drama stealing.



## Letters to the Editor.

ROUGH ON SOCIETY LADIES.

MANSION HOUSE, LONG BRANCH,  
August 12, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Last evening, while seated on the piazza of the Mansion House, I accidentally overheard a very prominent gentleman praise the quiet, elegant and ladylike conduct of a certain actress at the house. The lady whom he addressed responded, with a sneer: "Oh, yes; but she's an actress, and I never associate with actresses!" Yet this same society lady makes it her private and public boast that her greatest ambition is to win away lovers and husbands from their sweethearts and wives. And at the very time that she passed those remarks about actresses, this society lady was flirting desperately with a married man.

I have noticed during my sojourn at the Mansion House that, while society ladies, so-called, have been connected with all sorts of scandals, every actress at the shore has carefully avoided alike gossip or questionable conduct. It seems to me—that this season, at least, and here—that the society ladies and professionals have exchanged rooms.

Very sincerely,  
MINNIE CUMMINGS.

THE FORREST HOME.

EDITOR NEW YORK MIRROR:

Your "Forrest Home" articles are working well in the proper direction, and I hear of many suggestions to aid you in your endeavors to open the sealed book of the managers. And I think there is now an excellent opportunity for the profession to come to the rescue. There is a vacancy in the board of managers. Let a meeting of the theatrical brotherhood be convened at once, and request permission to nominate one of their number to fill said vacancy. But, as it is absolutely necessary that the managers must be residents of Philadelphia, he must be selected from those who are citizens here. Though not thoroughly cognizant of the workings of the Actors' Order of Friendship, I find among its members the names of such professionals as Joseph Jefferson, F. S. Chanfrau, John A. Ellis, John McCullough, Louis Aldrich, E. S. Conner, F. F. Mackay, James B. Roberts, C. R. Thorne, Jr., B. G. Rogers—all gentlemen of standing and reputation. Would it not be proper for them to address the board of managers and request permission to nominate, for instance, one of the officers of their order, who are permanent residents of Philadelphia. For instance, A. F. Stull, president; John Paul, treasurer; Thomas A. Becket, secretary of the order. Mr. Stull being engaged in the drug trade, Mr. Paul in the stationery business, and Mr. A. Becket landscape painting, they will not accept engagements out of Philadelphia, and being gentlemen well-known for integrity and business qualifications, and men of means, with the endorsement of the members I have named, would, no doubt, meet the approval of the majority of the profession. But let it be attended to at once, and I have good reason to know it will be favorably received by the present board of the Home, and most certainly will be acceptable to the inmates. At all events, either suggestion I advance can do no harm.

Respectfully,  
THOMAS E. SMITH.

## Professional Doings.

—M. B. Leavitt and Dave and Al Hayman send a strong specialty company to Australia in October.

—The Chicago C. C. Opera company have closed their Summer season and returned to Chicago. Fine business attended the trip.

—Billie Deaves, of the Baldwin Theatre, San Francisco, has been engaged to play Agnes with James O'Neill in an American King.

—Will O. Wheeler, late dramatic editor of the Indianapolis Journal, is in town, having taken service in the business department of the Abbott Opera company.

—Charles Rogers, brother of the irrepressible John R., and hitherto a resident of Cincinnati, has been engaged as press agent for the My Sweetheart combination.

—W. F. Dickson, formerly the assistant treasurer of Pope's Theatre, St. Louis, has taken the management of the Hot Springs Opera House. His season opens with Fred Warde.

—James Hamilton, in advance of Hearts of Oak, died at his home in Wheeling, W. Va., last week. Manager Herne will tender a benefit to the widow and child when the company reaches Wheeling.

—Fred C. Whitney has been in town for several days looking attractions for his father's circuit. He returns to Detroit Thursday, and remains as business manager of the Grand Opera House during the season.

—Smiley Walker, during the past season engaged with Fanny Davenport as advance agent, has been secured by the management of the Taken from Life No. 2 combination, and will serve in a similar capacity during the present season.

—Alexander Kaufman opens his season at the Academy of Music, Jersey City, next Thursday, 24. Called to Account, with a strong company, including Lottie Church, H. B. Bradley and W. S. Harkins, is now undergoing rehearsals.

—Recently M. B. Leavitt had occasion to order a large amount of paper from a printing house. The house, not being acquainted with Mr. Leavitt, referred the matter to the Bradstreet Commercial Agency for a report on his financial standing. The answer came: "M. B. Leavitt, good for seventy-five thousand dollars."

—Sara Van Huyck's very pretty Scotch song, "When the Heather was in Bloom," is a great success in social circles, where its vein of fresh melody and characteristic "swing" have made it a universal favorite. Another ballad of the same author, "The Bell of Lynn," is also much praised by all who have heard it.

—Geistinger, supported by a strong company will make her reappearance in this city at the Germania Theatre October 2. Emma Seebold, the favorite from the Thalia Theatre, and Ad. Link, the well known comedian, are among the artists engaged. J. W. Schults, from Vienna, said to be one of the best tenors on the German stage, has also entered into an engagement with Manager Anaberg to join the company. After a four weeks' engagement at the Germania, Madame Geistinger will make her second tour of the States. The company will consist of sixty people.

## The Combinations of 1882-83.

[CONTINUED FROM FOURTH PAGE.]

Bartley Campbell's White Slave companies Numbers 1 and 2: Julia Stewart, Lillian Spencer, Etelka Wardell, Elsie Moore; Frank Roberts, Sam S. Sanford, Charles White and others. Bartley Campbell, manager.

C. B. Bishop's company in A. C. Gunter's comedy, Strictly Business: C. B. Bishop, Rose Osborne, May Magnus, Alfa Perry, Mrs. C. H. Thompson, Alfred H. Hastings, Miron W. Leffingwell, William H. Fitzgerald, Charles J. Bishop, H. D. Byers, and F. W. Wyckoff, Frank W. Paul, manager.

M'Liss company No. 2: Jennie Calef, Lucy Pixley, Augusta Chambers, C. W. Charles and others, under the management of Andrew Waldron.

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COMPLETED NOV., 1872 | REBUILT 1881  
PERMANENT SEATS 1200 | COMPLETED Feb 28, '82  
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### REFERENCES:

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